

FREE POSTER! Episode I The Phantom Menace

# STAR WARS

## INSIDER

THE NEW  
**OBI-  
WAN**

THE INSIDER  
CROSSES SABERS

with

**EWAN  
McGREGOR**

**TERENCE  
STAMP**

On His Prequel Role as  
CHANCELLOR VALORUM

RETRACING  
**BANTHA  
TRACKS**

The History of the Star Wars Fan Club



THE LOST CUT  
OF STAR WARS  
The Never-Before-Seen  
IMAGES INSIDE





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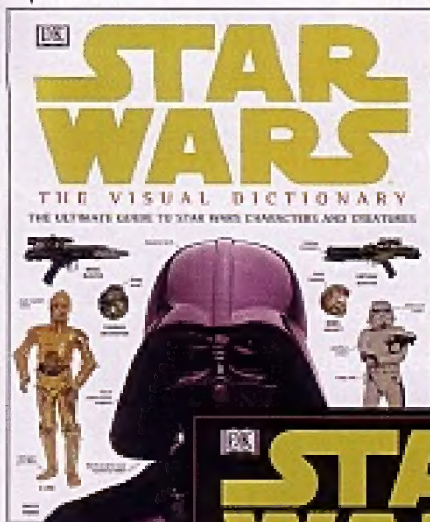
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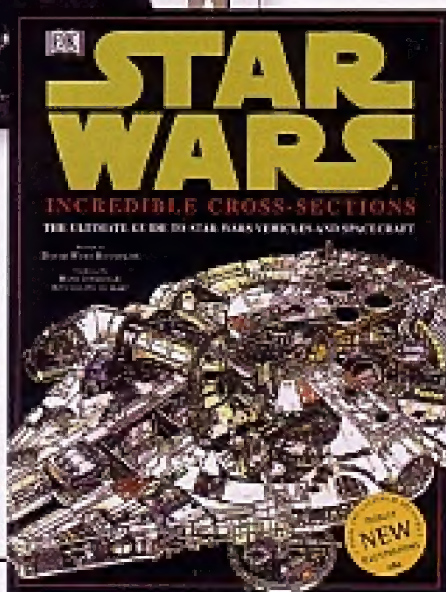


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Actor Ewan McGregor, as the young Obi-Wan Kenobi, stands with lightsaber aglow, ready to take on a looming enemy in *Star Wars: Episode I The Phantom Menace*. (Photo by Keith Hamshire)

Illustration by Javier Fernandez

## from the editor's desk

# DON'T READ THIS IF YOU'RE NOT A STAR WARS FAN

That's right, I'm talking to you—the non-*Star Wars* fan. I don't know why you would be reading this anyway but if you are stop now. I want to have a private moment with my fellow *Star Wars* fans. So beat it.

Much better.

Hey there friends, how's it going? Now that I've gotten rid of the non-believers I'm going to share with you something deeply personal and embarrassing: an editorial I wrote for my *Star Wars* zine 6 years ago.

Nothing ages worse than bad writing. That's why I was reluctant to dig up this mission statement I wrote for *Report From the Star Wars Generation* in 1992. But I wanted to check in on the state of *Star Wars* fandom and see what's changed since then. Here's what I wrote then, with new footnotes:

Who are<sup>1</sup> the *Star Wars* Generation? We may be working stiffs, college students, young parents or completely worthless nerds.<sup>2</sup> Most of us find *Star Wars* the most meaningful and deeply affecting thing that the American pop culture juggernaut has churned out in the last twenty years.<sup>3</sup> To us *Star Wars* is a vice, like drugs, sex or gambling.<sup>4</sup> Some of us have been driven to memorize every line of movie dialogue.<sup>5</sup> Others have developed an insatiable addiction to collecting all manifestations of *Star Wars* memorabilia[sic].<sup>6</sup> We are the renegades, the misfits, the outcasts.<sup>7</sup> This zine will be devoted to us, and to exploring every bizarre piece of trivia, every unlikely endeavor, and every strange urge associated with *Star*

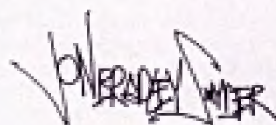
*Wars*.<sup>8</sup> I call on all *Star Wars* freaks to come out of the closet. Report From the *Star Wars* Generation is a forum where we can discuss the most obscure inanities of the *Star Wars* saga in great detail and no one will laugh.<sup>9</sup> Come along, we know you're bored, we know you crave meaning in your life. Just turn the page.

I'm happy to say that after reading this it's clear that all the things that drew people to *Star Wars* in 1992 and before are still alive and well today. The difference is that the dramatic increase in fans today has brought more attention and more merchandise to the *Star Wars* fan saga.

But the most important difference in fandom from 1992 to now is the fact that we are staring down the barrel of three new *Star Wars* movies. When I wrote that mission statement, *Star Wars* as a phenomenon was, for all intents and purposes, inert. Today it is sprawling and growing, with an incredible new chapter about to be added.

I, for one, think that's really cool. Don't you?

It's definitely cooler than the fact that I can now spell "memorabilia."



JON BRADLEY SNYDER

Editor-in-Chief

1. How ya like my grammar?

2. There are a lot more young parents and working stiffs now, and also more young "next generation" *Star Wars* kids, I think "completely worthless nerds" is a bit strong—it was meant to describe society's perception of Sci-Fi fans in 1992—a perception that has changed a bit since. I would only use that term now to describe myself and my friends John Lieske, Cecil Seaskull, Mike Rex, and Chris Charlie—who would all take it as a compliment.

3. Still true.

4. I don't think Lucasfilm would be pleased to hear me compare *Star Wars* to sex, drugs, and gambling—but you get my point.

5. Even though there are many more *Star Wars* products today, merchandise is still NOT necessary to express your love of *Star Wars*. Memorizing lines is a good example of this.

6. In 1998, as opposed to 1992, collecting "all manifestations of *Star Wars* memorabilia" is pretty much impossible. Unless you're Steve Sansweet. Also: there are only two 'i's in memorabilia. Duh.

7. Today, as the ranks of *Star Wars* fans have swelled, it is difficult to characterize us as renegade outcasts (although there are still a few—you know who you are). However this no longer matters. If you are a real *Star Wars* fan, you are drawn to *Star Wars* because you genuinely enjoy it, not because it is the cool or uncool thing to do.

8. I hope this is now true of the *Star Wars* Insider. Although I will admit our coverage of "strange urges" has been limited, and will continue to be so.

9. This forum is now our letters column "Rebel Rumbblings."



# STAR WARS INSIDER ISSUE NUMBER 41

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## rebel rumblings

### The Fandom Penance

I have been a subscriber to the *Star Wars Insider* for many years and have enjoyed every issue. Rebel Rumblings has always been my favorite because I love to read about my fellow Jedi Knights. The letters were always so positive, with people talking about the movies and the essence of the *Star Wars* universe. Now all this hate and rage has driven itself into many of our *Star Wars*-loving friends. They are not only destroying themselves but other young fans that are just beginning to see the magical universe that is *Star Wars*. When they see and hear other people saying, "Hoping the Force will never be with you," they say to themselves, "Maybe I shouldn't watch and read *Star Wars*." Shame on them! You guys at the *Insider*, keep up the amazing job that you're doing. May the Force be with you. Always.

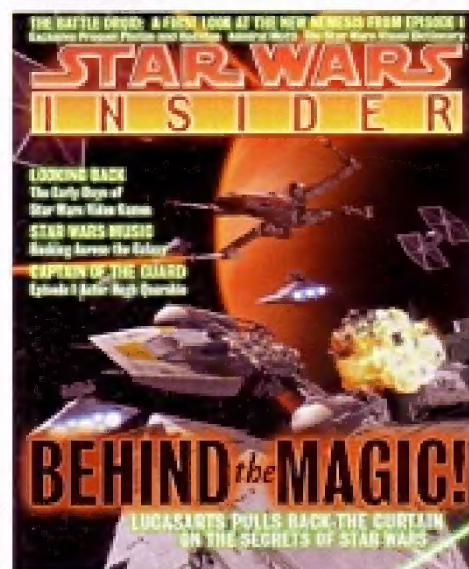
**COLLI LANE SPILLER** Covington, WA

I read *Rebel Rumblings* and felt compelled (by the Force?) to drop you a note. I must say, I can't believe all the negative mail I read concerning your marvelous magazine! In my experience however, the negative opinions—though they are most likely in the minority—are usually more loudly voiced, and more often heard, than the positive ones. Although I, too, don't wish to know anything about the prequels, I simply don't read those parts of your magazine. I will read them, gladly, after having seen the movie. All this having been said, I think you are doing a smashing job, and hope you won't let this negative mail keep you all from continuing such excellent work.

**JENNIFER DALFERES** Baton Rouge, LA

Wow! Colli and Jennifer's letters were just the beginning of what turned out to be a deluge of responses to the bad vibes unleashed by various letters in the last few *Rebel Rumblings*. Some rose up in defense of *Star Wars* novels, which had been derided as portraying events too "stupid" to have really happened; many spoke up in favor of our prequel coverage, which was challenged as giving away too many of Episode I's surprises; still others heaped much-appreciated praise on the *Insider* staff, who had been called, among other things, "stupid" (notice a theme here?); but most of all, the fans were unified in taking personal offense to a series of letters that claimed what a "real *Star Wars* fan" should or should not do, read, or think.

All that added up to a disturbance in the Force so great that something had to give—and



give it did. The *Insider* received hundreds of letters (only three of which agreed with the complainants) crying out as one in support of, for lack of a better term, the light side. We'll catch up on other letters in *Insider* #42, I promise, but since almost every letter we got addressed this topic, we're devoting almost the entire letters section to the controversy—only then can we put the bad feelings behind us and embrace *Star Wars*' future with open arms.

Because there were so many fans with so much to say, I figured I'd try to include as many of you as possible. So I put the "editor" part of my managing editor job to work: what follows are not complete letters but the edited highlights of many. Some are long, some are very short—but in every case, the writers expressed their feelings with the passion, grace, and insight that *Star Wars* inspires in all of us.

**Who has the right** to tell another person who is a "real" *Star Wars* fan and who isn't? Fans are individuals with different tastes, likes and dislikes. It upsets me that one supposed fan will tell another they are not a real fan, or assume we all have to be alike. *Star Wars* is a diverse fictional universe where many beings, planets, and machinery interact, with a great storyline and character conception. For this reason is *Star Wars* successful. Everyone can see something of themselves in George Lucas' creation.

**TAMMY OLSEN** Los Angeles, CA

I'd just like to say thank you to the *Insider* staff for the great job they do in bringing us die-hard fans all the facts and tidbits they can about the *Star Wars* universe. I



sometimes get a little upset at some of the small-mindedness you are forced to put up with in your column, but of course voicing personal opinions is basically what the column is for and it takes all sorts to make up the galaxy. In my own humble opinion, a "true fan" is anyone who believes him or herself to be.

**GARI BISHOP** Galveston Island, TX

**There is no such thing** as a "real Star Wars fan," other than a person who enjoys Star Wars. There are no guidelines for what you have to do to be a Star Wars fan—you just are. It's a free country—not an evil, tyrannical Empire.

**ETHAN JENNINGS** Lynden, WA

**I am 12 years old** and a very big Star Wars fan. I think that the books are just as important to the Star Wars universe as the movies. Three movies are hardly enough to display the full feeling of the universe created by George Lucas.

**CLAIRE THOMAS** Shawnee, Kansas

**I thought the best response** to the two letters from pro-Star Wars/anti-Titanic people in *Insider* #38 was the wonderful poster on page 20. I had it enlarged, and my students and I chuckle over it. How wonderful that the directors can enjoy each other's successes. They're a good example.

**DOTTIE ALLYN** Reading, PA

**After reading some** of the nasty letters from issue #39, I decided to write a letter and let you know that I love the *Star Wars Insider*, and I think you are doing a fine job. I'm shocked that some people would actually cancel their subscriptions to the *Insider* for fear of knowing too much about Episode I. I love seeing the actors who are going to star in the movie and I don't think you're giving anything away concerning the movie's plot.

**LUCI COOK** Beechcreek, KY

**Don't you dare** let these people change the way you do your magazine. You guys are great at revealing just enough to tease us but not telling us anything that will ruin the movie for us. Every time your magazine comes, I go straight to the Prequel Update. It always makes the long time before Episode I seem not quite as long. The reason I subscribed to your magazine in the first place was so I could get inside info on the prequels. I beg you, please do not let a couple angry fans ruin the magazine for everyone else.

**STEPHEN KERRIGAN** Seattle, WA

**I have been a Star Wars fan** for longer than I can remember, and I believe that the information given in the movies was meant as the foundation of a greater galaxy. You are missing some great Star Wars moments if you do not read the books.

**JENNI SIMMONS** Atlanta, GA

**If you haven't noticed**, the end of the *Return of the Jedi* Special Edition featured Coruscant, the Imperial city-planet. Where did this name come from? *Heir to the Empire*, which according to one letter is not an "official" Star Wars story! Lucas himself admitted that even though he had the idea of having an Imperial planet in one of the Star Wars movies, the name Coruscant came from Timothy Zahn's imagination.

**"SPUD"** Quebec, Canada

**Timothy Zahn's** *Heir to the Empire* is classic Star Wars. *X-Wing: Rogue Squadron* is fantastic. Who is anyone to say I'm not a "real" fan because I enjoy these books? I live, eat and breathe Star Wars.

**JAMES MIKLOS** Wadsworth, OH

**A real fan should be open** to using their imagination, to go beyond seeing Star Wars on TV or in the theaters but to be able to visualize with the mind.

**BRYCE HAMILTON** Stockton, CA

**I am a die-hard Star Wars fan.** Just because I like to read books by Timothy Zahn and other authors who write Star Wars books does not mean that I am not a true Star Wars fan. Without Mara Jade, there would not be many strong women characters in Star Wars.

**CHELSEA COUILLARD** Baraboo, WI

**How is something George Lucas** made up more "real" than something Timothy Zahn made up?! The fact is, every bit of the Star Wars movies "never happened," and sometimes fans forget that. To run down good literature because it's not a movie is absurd.

**GLEN BOGARDUS** Gouverneur, NY

**It's the books that keep fans** intrigued with new possibilities concerning Star Wars. I'll tell you the truth—I read a Star Wars book before I ever saw the movies.

**LAURA IANDOLI**

**People canceling** their subscriptions because they don't want any information on the prequels?! What do they think being a member of a fan club is all about? It's so we can get tidbits of information that the general public is not privy to. It gives us something to salivate over until the whole thing comes out on the big screen.

**ALAINA RAY** Plano, TX

see REBEL RUMBINGS p. 83

STAR WARS INSIDER 9

## Bantha Buddies

**My name is Pennie, and I just wanted to write** and thank you! I joined the Star Wars Fan Club right when *Return of the Jedi* came out in '83. I used to write letters to Maureen Garrett, the Fan Club director at the time. She was gracious enough to answer my letters and told me that while she enjoyed correspondence, she was very busy and she sent me a pen pal form for me to complete and return. From that form, I got Kathy—we've been writing since February, 1984! We owe our awesome friendship to the Fan Club. We got to spend some time together as teenagers, and she was just visiting me this past July. Ours is a truly unique friendship that would never have been possible if not for the Fan Club! Our letters are usually 50-100 pages, and we've even written a couple silly stories together, and man, she is my best friend—and it's all thanks to Maureen Garrett and the Star Wars Fan Club. Thank you to Maureen Garrett, wherever she is.

**PENNIE GOLDEN (and KATHY NORMAN)** Mukilton, WA

Well Pennie, we found Maureen—if you haven't already, turn to page 58 for a Bantha-led trip down memory lane. I decided to cram your letter into this issue so that when we give Maureen a copy of her own interview, we can also personally deliver your thanks. It also fits in nicely with the rest of this issue's letters, proving the power of Star Wars to help bring people together





Make-Up Artist Meg Splera dabs some touch-up to the forehead of Ewan McGregor (Obi-Wan Kenobi) between takes on location in the Whippendell Woods in Hertfordshire, England.

# PREQUEL

## STAR WARS: EPISODE I



IN OUR CONTINUING SERIES OF UPDATES WITH PRODUCER RICK McCALLUM, DAN MADSEN GOES BEHIND THE SCENES TO BRING YOU THE LATEST NEWS ON THE *STAR WARS* PREQUELS!

# UPDATE

## THE PHANTOM MENACE





**Rick, it was announced on the official *Star Wars* website recently that the title for the new prequel is *Star Wars: Episode I The Phantom Menace*. What inspired the decision to release the title now?**

Well, actually, George just said, "It's time." When George is ready, he's ready! There is no real mystery to it.

**Will Episode I be in the actual title?**

Yes, it will be.

**The title itself, *The Phantom Menace*, almost has an old-time Saturday morning serial sound to it. Yes, that's true—but *Star Wars* is a serial. Hopefully, when this is all done, it won't just be one movie. You will sit down and watch all six. People forget sometimes that this is more than just one movie. This is the entire story of a family in a galaxy far, far away.**

**How many different titles did you guys come up with before you chose this one?**

To be honest, none. George had a couple of ideas but, basically, *The Phantom Menace* is

**ABOVE:** Director George Lucas checks out the framing of a shot as Camera Operator Trevor Goop stands by at Leavesden Studios.

what he has always wanted. On this level, George thinks and he thinks, and one day he likes the title and the next day he doesn't. When he wants to do something he just does it, and he finally decided after thinking about it for some time that this was the title he wanted.

With some film directors you have a totally collaborative involvement, but on *Star Wars*, we don't question what George wants, we just do it. And that's because this is his vision and it's the right one, and our job is to help George bring his vision to life.

**I think people were not expecting the title to be *The Phantom Menace*. It took them by surprise.**

The title definitely reflects the subject of the movie. George has been mulling over a title for a year. I don't think he asked anybody about what they thought of it. He just said, "Here's the title." I looked at it and thought, "This is great!" He's had enough time to play with it and understand the movie even better. Once you see the movie, you'll understand the title.

**Rick, tell us about the additional pick-up scenes you recently did at Leavesden Studios.**

Well, that was the way we planned the film in the first place. We kept a lot of our sets up, wait-

ing for little pieces we thought we might need after the final cut of the movie. This is non-linear filmmaking. You look at the picture, you edit it, you see what is missing or what you need to make the film better, and you go back and shoot it. We had planned to do these pick-ups for about three weeks and we actually did it in about four days.

**That has to be somewhat of a filmmaker's dream, because most films do not have the luxury of going back and shooting extra footage after the final cut is done, do they?**

No, they don't. We had the opportunity to step back and take a look at the film and refine it. And that's what makes it fun and unique. We basically added just one new scene and mostly minor stuff—a look or a glance here or there—little things that George wanted to change and make better. They are very simple things, but if you set the film up properly, they allow you to make the film even that much better—right down to the tiniest detail.

**What is George working on now?**

He's finishing up the editing of the film. We should have a final cut of the movie in about a week. Once the final cut is done we'll hand that





over to the sound department and Ben Burtt will continue his work. He's actually been working on the sound for almost a year now. It's all refining the piece at this point. ILM is expected to have 1,000 shots done by the first of October. It's relentless work from here on.

#### Is George writing Episode II yet?

Yes, but most of his time is still spent on Episode I until he gets the final cut completed. I hope to see script pages on Episode II in January so we can begin the conceptual work. Doug Chiang and his people are working right now at ILM supervising some of the model shoots. The animatronic group will begin on Episode II, though, in January.

#### You've released Episode I's opening date of Friday, May 21, 1999. When will we see the first trailer for the film?

There will be a trailer out sometime around Thanksgiving. It will likely be just a teaser trailer about two minutes long. We're not sure which movies it will run with yet. The marketing

**ABOVE:** Assistant Creatures Designer John Fensom pushes his luck in a staring contest with a Queen or "Solid Head" on a banger set on Stage 6 at Leavesden Studios. **RIGHT:** A palace guard adopts the standard defensive position taught to all members of the Royal security team, who play an important role in the security of the Queen in *Star Wars: Episode I—The Phantom Menace*.

department is working on the trailer right now.

#### When will John Williams begin scoring?

He will look at the film in late October or early November and start working on it at the end of November. That will take about ten weeks and then we'll start scoring in February in London.

#### Who is doing the voice of the Computer-Generated (CG) character Jar Jar?

Ahmed Best, who played Jar Jar on the set, is doing the voice as well. Jar Jar is one of the side-kicks and plays a major part in the film. He's a great character who is funny and, at the same time, instrumental in helping the Jedi and propelling the plot forward. He is a fantastic character.

#### We had an image of the battle droid on the cover of the last Insider. They are really incredible looking characters, too.

Yeah, they are. They are the precursor to the stormtroopers and are great looking characters. They are throughout the film. They are all CG.

#### How long of a movie will *Star Wars: Episode I—The Phantom Menace* be?

Approximately 2 hours and 15 minutes with credits.

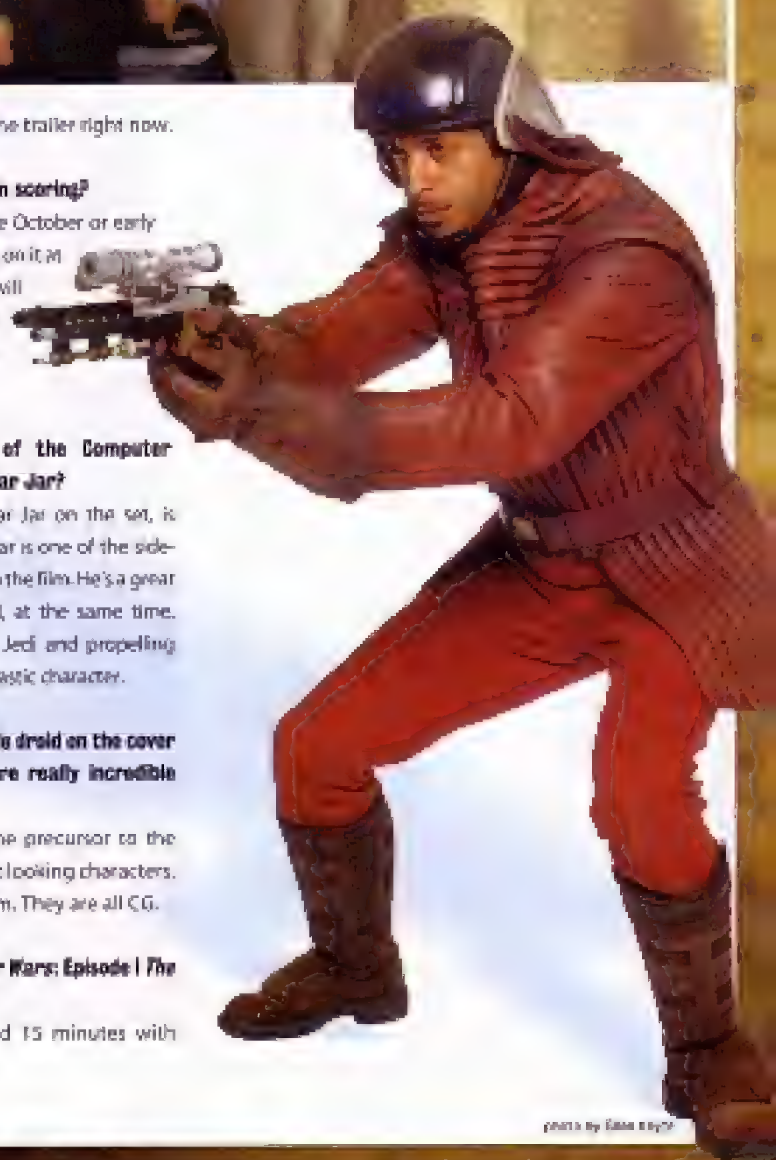






photo by Robin Mumford

**Is it true that George's kids helped in coming up with some of the new characters' names?**

I know that Jar Jar came from his son Jett. I don't know if Katie helped in the naming of the other characters, but definitely Jar Jar came from Jett.

**Have you seen any of the work that LucasArts is doing for their Episode I game?**

Oh, it is fantastic. I think it is very cutting edge. They are special guys. The games are going to be great.

**Is it yours and George's intention to have the movie only showing in digital theaters?**

Unfortunately, that's not possible, but quality presentation is something George cares about the most. He would much rather have better theaters than more theaters. We're beginning to talk with Fox now about all of this.

**George has been determined to open *Star Wars: Episode I The Phantom Menace* in only the best theaters, and I applaud that. I understand, though, that this is roughly the same amount of theaters in which the *Special Edition* opened. Do you think those people living in small towns who don't have a top-notch theater close by will be upset that they have to drive a very long way to see the film?**

Tom Sherak at Fox will be working on a distribution plan which will ensure the best theaters in every town. We take such great care through every single print to ensure that everyone sees the movie the way George intended them to see it. That's part of the palate of a movie. Seeing *Jurassic Park* in a little multiplex with no surround sound is a totally different experience than seeing it the way it is supposed to be seen. We only want people to see the movie in a venue that shows it the same way that we made it.

**lick, which movies have you seen recently that you've enjoyed?**

I loved *Saving Private Ryan* and *There's Something About Mary*. Those are the only ones I really loved. I'm going to see *Your Friends & Neighbors* this week. Right now it's tough to see a lot of films.

**Are you as busy as you've ever been right now?**

I am definitely busy now, and it will probably get worse before it gets better. Most of the brunt of the work has gone to ILM now, and I go over there every morning basically to see how everything is coming together. ILM is in real serious denial right now! [Laughs] They've got a lot of work to do and many long hours and weekends to accomplish this task. But it is really coming together great. They are doing the most remarkable job. Absolutely stunning work! ☺





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(1) Make-Up Artists Melissa Lockhart and Meg Spiers paint the feet of Twi'lek twins Risha and Rifa Hinder in preparation for a scene in *Star Wars: Episode I*. (2) Workers apply silver foil sheets to the bottom of an unfinished Naboo starfighter wing in the partially-built Theed Main Hangar set on Shooting Stage A at Leavesden Studios. (3) Animatronic Model Designer Malcolm Evans starts placing together a background protocol droid in the Creature Effects Department at Leavesden Studios. (4) Actor Jake Lloyd (*Anakin Skywalker*) inspects R2-D2 on part of the Republic Senate set, much of which is being "constructed" digitally by Industrial Light & Magic. (5) Is it an exhaust system, an air cooler, a giant blue milk dispenser? It's actually an elaborate piece of set dressing in *Shmi* and *Anakin Skywalker's* Mos Espa home, built on Stage D at Leavesden Studios.



# DERMOT CROWLEY

## IRON MADINE

by Scott Chernoff

It was only recently that it began to dawn on Dermot Crowley, who played the all-business General Madine in *Return of the Jedi*, the enormity of what it means to be a part of the Star Wars Universe.

"I did a question-and-answer session at a convention in London a year and a half ago," Crowley told *the Insider*, "and I said I didn't think very much of *Jedi* at the time—one did it and it was exciting and that was it. I thought it would come out and it would be forgotten, like most work is so ephemeral, and the guy replied, 'Well, you are a part of cinema history now—whether you like it or not.'"

But make no mistake—Crowley likes it. "It's absolutely extraordinary," said the veteran Irish actor, who hadn't seen *Star Wars* or *The Empire Strikes Back* when he hired onto *Jedi*. "At the time, it was just another job that came along in the life of a working actor, and I had absolutely no idea whatsoever that this would turn into the phenomenon that it has. I've never been involved in anything that's had such resonance with people that has lasted."

The actor said he still gets mail from *Star Wars* fans everywhere. "I have fans all around the world, which amazed me," Crowley continued. "I thought it would stop after a while, but it hasn't. It's pretty consistent. The mail tends to pile up, but I really try and get round to answer them all eventually."

"I have to thank the fans," he added. "I absolutely and completely appreciate their interest in the character, and I'm very grateful for it." In fact, Crowley said his fans have helped keep him up to date on the exploits (and eventual demise) of General Crix Madine, who was given a rich backstory and saw much more action in subsequent *Star Wars* books.

"I haven't followed his career," Crowley said of Crix, "but in the letters from the fans, they tell me what's happened to him and give me his previous history, and all of that is fascinating to hear about. That's what's interesting about the movies—you see what appears to be a peripheral character, but for the fans each character has a history, and that's partly the success of the film. Every single character has



been examined minutely by the fans."

Still, no matter how much the modest performer tries to portray his character as "peripheral," there is no hiding the importance of General Madine to the Rebels' victory over

Endor and ultimate triumph over the Empire. Our tip-off was the company Madine kept: the bearded military strategist, together with Mon Mothma and Admiral Ackbar, formed a sort of supergroup of Alliance leaders.





**IT WOULD BE INTERESTING TO GO INTO THE HOME LIFE OF GENERAL CRIX MADINE. BUT IN A SENSE THAT'S NOT IMPORTANT BECAUSE HE IS JUST A PART OF SOMETHING MUCH, MUCH BIGGER.**

But Crowley said he never intended Madine to be a star. "It would have been nice if there had been an opportunity to develop him more," the actor reflected. "It would be interesting to go into the home life of General Crix Madine. But in a sense that's not important because he is just a part of something much, much bigger."

Crowley insists that he didn't know just how big until the day he reported for duty on the Rebel Briefing Room set for *Jedi* in 1982

with actress Caroline Blakiston, who played Mon Mothma. "I remember being in the dressing room, getting made up and into costume, and still not realizing what one was part of. Then one of the assistant directors walked us onto the set and we went, 'What? We've got to act on this?' If it looked impressive in the film, it looked doubly impressive when you actually walked onto it."

The classically-trained actor said his first reaction to the huge scale and scope of the pro-

like to shoot some more with you.' So I spent a whole period of maybe five days being directed by George Lucas, who was directing a lot of the second unit."

During that week, Crowley filmed scenes of Madine's actions during the Endor Battle. "I had a whole sequence of flying through space in this special machine," he said, "and I got to say, 'May the Force be with us,' and all sorts of exciting things—which of course never got in the movie, much to my disappointment. But of course, an enormous amount of the movie obviously ended up on the cutting room floor. That's part of the actor's portfolio."

Despite the fact that his extra footage didn't make it into the final cut, Crowley said he was happy to film the scenes. "It became exciting," he said. "You had to pinch yourself now and again and say, 'Hey, I'm being directed by George Lucas—this is fun!' I got to play with some of the gadgets, and I remember being on this sort of rotor arm being whirled around and shouting whatever orders were to be shouted at the time. And because I was on the set for a little longer, I saw some of the other creatures, which were absolutely astonishing. You almost felt like a kid being let loose on this extraordinary set—and then actually getting paid for it."

For Crowley, getting paid for acting and feeling like a kid is something that seemed inevitable since, well, childhood. "I remember when I was at the earliest grade of junior school, I was five or six, and they did a children's play at Christmastime," he said. "I had a little part in it, and I got measles or chickenpox or something



**ACTING IS A FUNNY OLD GAME. IT CAN BE SUCH A TOUGH LIFE THAT YOU HAVE TO NEED TO DO IT. THERE HAS TO BE A NEED WITHIN YOU, BECAUSE IT'S ONLY THAT NEED THAT WILL SUSTAIN YOU IN THE BAD TIMES.**

duction was, naturally, fear. "I think we were both absolutely terrified," he remembered. "We were in awe. But [director] Richard Marquand, I think, sensed that, and he first shot that scene in the other direction, so we had half a day to get used to it before the cameras turned around and came to us, and by then we had actually settled down. We had gotten used to it."

By the end of his two-day stint in the Briefing Room, Crowley had gotten so used to his surroundings that he soon found General Madine recruited for a second mission. "At the end of the day, someone came up to me—I can't remember if it was Richard Marquand—and said, 'What are you doing next week? We'd

like that, and I couldn't do it. And that was the first great sadness in my life. I was so angry and upset—not for being ill but because I couldn't be in the play. Even though I didn't know why, I just knew that I wanted to do it."

Once he got better, Crowley knew his destiny. "Acting is a funny old game," he said. "It can be such a tough life that you have to need to do it. There has to be a need within you, because it's only that need that will sustain you in the bad times."

Luckily for Crowley, the bad times have been few and far between. After attending



# GAVIN BOCQUET

## BRINGS PLANETS TO LIFE

by Jamie Painter

Gavin Bocquet has perhaps one of the most challenging jobs on *Star Wars: Episode I—The Phantom Menace*. As the production designer for the film, Bocquet was responsible for overseeing the physical creation of nearly every background and foreground surrounding the actors. From finding the locations to overseeing the building of each of the film's more than 50 sets, Bocquet was a major contributor to the dazzling visuals in the upcoming *Star Wars* prequel.

Bocquet worked especially closely with director George Lucas to translate his ideas for *Star Wars'* many diverse environments into reality. Bocquet told the *insider* his job was essentially to bring Lucas' vision from the conceptual artist's page into the third dimension. "The designer," he explained, "is responsible for producing a look that's compatible or in sync with the director's wishes. You're always working with the director and trying to interpret the director's ideas, visually."

Bocquet revealed that Lucas had very clear ideas when it came to finding appropriate locations for the film's key environments. Unlike most science-fiction films—which create foreign or futuristic worlds using almost entirely man-made sets—all of the *Star Wars* films have their roots in reality and real environments here on earth. For that reason, Bocquet argued that Lucas would probably not refer to the *Star Wars* saga as science-fiction, but rather as a "story set in another universe."

Said Bocquet, "George has always been very keen on all of the films to use real, Earth-bound locations for his other planets, whether they be the snow fields of Norway [which stood in for Hoth] or the big forests in the States for Jedi [Endor], or the Tunisian desert for Tatooine. He doesn't like to create things from nothing. He likes to use the reality of something that we know on Earth, that the audience can relate to—even though in the end, you're trying to make it look like another planet. The audience will believe these backgrounds even more if there is something that they're subconsciously connected to."

For example, Lucas wanted to find a location that displayed a classical Italian architec-



Gavin Bocquet (right) and director George Lucas confer on the set of *Star Wars: Episode I*.

ture that could be used for the Queen's palace on the planet of Naboo in Episode I. Bocquet did extensive location scouting in Italy, Portugal, Spain, and France, before Lucas settled on the Caserta Royal Palace, in Naples, Italy.

"The Caserta Royal Palace was originally built for the king of the south of Spain," said the production designer. "It's a grand palace and we were looking for a grand architecture that was on a monumental scale. We also built sets in London where other environments that we couldn't find in Italy marched to the Italian palace that we shot in."

Lucas also wanted to recreate Tatooine on a much larger scale than it was originally depicted in his original *Star Wars*. To achieve this goal, the filmmakers shot once again in Tunisia. But unfortunately, much of the primitive architecture that was standing 20 years ago when the first *Star Wars* film was made had not passed the test of time. While retaining the spirit of Tunisia's architecture, Bocquet and his team had to build most of the sets for Tatooine.

"I hope that audiences won't know, in a sense, whether the sets are real or built," Bocquet said. "They'll just look correct for the movie."

Of all of the sets Bocquet helped to create, he expects *Star Wars* fans to be most excited by the scenes in Tatooine. "Normally you'd expect me to say the new environments would be more

interesting to the *insider* readers, but in fact I think a lot of people will be very emotionally connected to the sets we did in Tunisia," he said. "There is a bond to Tatooine and the fact that it's back in the movie and on a much bigger scale, with characters they might recognize from before—I think that is probably the core of the movie, visually. It will give audiences such a buzz."

Like any production, the making of Episode I was a collaborative experience, perhaps even more so than on most films.

"Just the pure scale and breadth of imagery that's required for something like *Star Wars* meant that it became a much more collaborative effort," said Bocquet, who led a team of 20 to 28 people—depending on the work load—that included supervising art director Peter Russel, art director Phil Harvey, set decorator Peter Walpole, model makers, draftsmen, and other craftsmen.

Bocquet also worked a great deal with Doug Chiang, the lead concept design artist on the film. As Bocquet told the *insider*, once Chiang had put his visual ideas down on paper, Bocquet would then try to "develop those ideas into practical, budget-oriented, schedule-oriented, and physically functioning environments that could be used for filmmaking."

In what was perhaps the most trying

see PROFILE p. 84





## GEORGE LUCAS REVEALS THE PHANTOM MENACE

STAR WARS EPISODE I TITLE UNVEILED ON OFFICIAL LUCASFILM WEB SITE

George Lucas officially announced the title of his new *Star Wars* movie, revealing September 25, 1998, on the official *Star Wars* web site ([www.starwars.com](http://www.starwars.com)) the name of *Star Wars: Episode I The Phantom Menace*. The new subtitle fits well with the 1940s serial feel of the subtitles of Episodes IV-VI, *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*.

Lucas unveiled the title without fanfare, letting fans discover the information for themselves over the weekend on the web site or from friends. But despite Lucas' typically low-key approach, the announcement still packed a wallop for fans, making the impending arrival of an all new *Star Wars* adventure feel all the more real—and giving fans some new questions to mull over as to the title's meaning.

Speculation—and excitement—also turned to the logical next steps: the appearance of a teaser poster in movie theater lobbies and a theatrical trailer on big screens. With Lucas on record as saying that an Episode I trailer will

hit moviehouses before the end of the year, it looks likely that we could be seeing our first Episode I images on the big screen by the Thanksgiving weekend. Whether that trailer features many clips of the movie's eye-popping effects

and new characters, or simply features some sort of "long time ago in a galaxy far, far away" followed by a logo, it could be the most anticipated trailer in movie history. We're hoping for and betting on the former—and we expect the theaters where the trailer plays just might be listed on [www.starwars.com](http://www.starwars.com).

It's happening, folks. *Star Wars: Episode I The Phantom Menace* is coming! ☛

## EPISODE II GOING DOWN UNDER?

No sooner had Episode I wrapped principal photography than Episode II rumors began. In late September, reports that Lucasfilm was considering Australia as a studio base for Episode II, leaving Leavesden Studios in London behind, surfaced in Hollywood trade papers. Adding to the speculation: Fox Studios Australia opened in May and, although it won't be complete until 1999, will ultimately boast six soundstages and state-of-the-art post-production facilities. *Babe*, *Pig in the City*, *The Matrix*, and *Dark City* have already shot there.

Lucasfilm has confirmed that locations have been scouted in Australia, but the company insists no decisions on Episode II's studio and locations had been made. Perhaps George Lucas will take a look at the Fox facilities personally in November, when he travels down under to address the Screen Producers Association of Australia. ☛



TOP: Episode I Director George Lucas on location in Tunisia for the first *Star Wars* film. LEFT: The title announcement as it appears at [www.starwars.com](http://www.starwars.com)



# HASBRO BUYS GALOOB

Two popular lines of *Star Wars* toys were consolidated when Hasbro, Inc., which manufactures and distributes the main line of *Star Wars* action figures, announced a definitive agreement to acquire Galoob Toys, Inc., makers of small-scale Action Fleet *Star Wars* toys and Micro Machines. Executives at both companies characterized the move as an attempt to maximize their worldwide reach by combining their considerable resources.

"We are excited about joining Hasbro," said Galoob president and CEO Mark Goldman. "Hasbro's global reach and resources will enormously expand the potential of Galoob's brands, especially *Star Wars* and Micro Machines." In acquiring Galoob, Hasbro gets more than Galoob's *Star Wars* toys and the popular Micro Machines. Galoob is also responsible for Pound Puppies and dolls based on the Spice Girls and Titanic.

But this wasn't the first time Hasbro has bought out another toy company or *Star Wars* licensee. Among the toy giant's familiar brands: Kenner (maker of the original *Star Wars* action figures), Playskool, Tonka, Milton Bradley, Parker Brothers (which designed early *Star Wars* home video games), and Tiger Electronics (another current *Star Wars* licensee). The merger leaves LEGO as the saga's only major toy licensee not under the Hasbro umbrella.

"Galoob is a tremendous addition to our rich brand portfolio," said Hasbro chairman and CEO Alan Hassenfeld in a company statement. "The combination of Galoob's *Star Wars* small-scale figures and vehicles license with Hasbro's extensive *Star Wars* license will allow us to further develop this global brand franchise." ☛



## FIRST EPISODE I TOYS FROM HASBRO AND GALOOB

A SNEAK PEEK AT *STAR WARS: EPISODE I THE PHANTOM MENACE* ON STORE SHELVES

While Hasbro and Galoob execs met for high-powered meetings to discuss merging their two corporations (see sidebar), the companies' action figure and playset designers were hard at work on the first toys based on characters and vehicles from Episode I. First out of the gate: Hasbro's Battle Droid and STAP, as seen in *Star Wars Insider* #40, was the first Episode I action figure/vehicle set that kids and collectors could actually walk into a store to buy—a momentous occasion.

Not to be outdone, Galoob shipped in November its Deluxe Gian Speeder and Theed Playset. Part of the small-scale Action Fleet line, the Theed Playset is

based on the city of Theed, the capital of the planet of Naboo, a new location in Episode I. The set comes with a figure of new *Star Wars* character Captain Panaka, as well as two battle droids and a Naboo foot soldier. The Gian Speeder—which in Episode I is a heavily-armed speeder used for

crowd control and defense by the Naboo security force—comes with two firing missiles. At this time, plans are for the limited edition playset to stop shipping at the end of January.

But wait—there's more. Hasbro is also offering the first mail-away Episode I action figure.

see TOYS p. 26



TOP: Galoob's Deluxe Gian Speeder and Theed Playset (RIGHT: mail-away action figure Mace Windu; FAR RIGHT: Battle Droid and STAP both from Hasbro.





#### « TOYS from p.25

and it's a good one: Mace Windu, the Jedi Council member played by Samuel L. Jackson in Episode I. This dashing Force-wielder can be yours, but you have to put in a little effort—a \$2.99 check or money order and six Star Wars Kenner proofs of purchase with original cash register receipts for figures purchased between October 1 and December 31, 1998. Got that? Then send the whole shebang to Star Wars Prequel "SNEAK PREVIEW" Promotion, P.O. Box 8855, Young America, MN 55555-1885, or check out the Hasbro website, [www.starwars.hasbro.com](http://www.starwars.hasbro.com).

At the Hasbro site, you can also check out their Internet-exclu-

sive offer for the new Kabe and Muftak figure set. Don't remember Kabe? Or Muftak the Talz? That's because if you blinked during the cantina sequence in *Star Wars*, then you may have missed them. No matter, because they're two of the weirdest-looking creatures in the cantina and therefore more than deserve their own figures. Kabe is the wind-breaker-wearing mouse with the pig nose, and Muftak is her white-furred companion with the four baleful eyes. For those of you worrying that all these prequel figures will preempt new figures based on the original trilogy, Kabe and



Muftak deliver a stinging rebuke. Meanwhile, in another universe of *Star Wars* play, Decipher announced the fall release of its newest *Star Wars* Customizable Card Game, Special Edition. Most of the 200 new cards—separated into light side and dark side categories—include images and information from the new footage of the *Star Wars* Trilogy Special Edition. The set will also feature new versions of main character cards.

As if all that weren't enough, LucasArts also announced the upcoming release of the new *Star Wars* X-Wing Alliance, the latest in its popular and acclaimed X-Wing series. The PC game, which climaxes with the Battle of Endor

and the introduction of the Millennium Falcon itself, will feature more than twice the scale of action and opposing starcraft as previous *Star Wars* flight simulations, as well as the ultra-cool hyperspace option. Developed with Totally Games, which also collaborated with LucasArts on the other X-Wing and TIE-Fighter games, X-Wing Alliance is slated for release in early 1999. ☛

ABOVE: Screen shots from the upcoming LucasArts PC game *Star Wars* X-Wing Alliance, where for the first time in a spacecraft simulator, players can fly the Millennium Falcon.

## STAR SIGHTINGS

### ILM TO RESURRECT "FRANKENSTEIN"

**INDUSTRIAL LIGHT & MAGIC** is teaming up with Universal Pictures to create a computer-generated feature film comeback of the studio's classic *Frankenstein* movies, scheduled for release Halloween, 2000. The as-yet-untitled film, for which ILM is expected to generate roughly 1,500 computer-generated effects shots, will be directed by ILM visual effects supervisor **DAVE CARSON** and Brent Maddock, from a screenplay by Maddock and S.S. Wilson (the pair also wrote the great *Tinmoms* and the upcoming *Wild, Wild West*).

"We complement each other," Carson told the *Los Angeles Times*. "Obviously Brent does more work on the script while I do more of the computer-graphic nuts and bolts." Early reports indicate the movie will stay close to the visual style and feel of director James Whale's 1931 original (which starred Boris Karloff) and will also feature the characters Dr. Pretorius (introduced in 1935's *Bride of Frankenstein*) and another legendary monster, the Wolfman.

"*Frankenstein* was the first story that dealt with how modern technology can go too far," said

Universal senior vice president of production technology John Swallow. "It's appropriate and ironic that this story should be the basis of a film that launches a new motion picture process in which we will be creating synthetic, realistic human—and humanoid—characters." ...

**HARRISON FORD** (Han Solo) will star in the supernatural murder-mystery *What Lies Beneath* for director Robert Zemeckis (*Back to the Future*, *Forrest Gump*). ... **Episode 1's LIAM NEESON** stars with Sandra Bullock in the black comedy *Gun Shy*, about the last assignment of a weary DEA agent (Neeson). ...

**MARK HAMILL** (Luke Skywalker) lends his voice to the remake of the classic cartoon series *Voltron*. ... **BILLY DEE WILLIAMS** (Lando Calrissian) was awarded a "Shooting Star" award from the Fantasticon 1998 Convention in Los Angeles for his contributions to science-fiction and fantasy. ...

*Star Wars* makeup and creature effects maestro **NICK DUDMAN** is helping bring Brendan Fraser to life as *The Mummy* (special effects are by ILM). ... *Return of the Jedi* producer **HOWARD KAZAN-JIAN** is executive producer of the thriller *The Sky is Falling*. ... *Empire Strikes Back* and *Return of the Jedi* assistant director **CHARLES WEBBLER** produced the summer's funniest surprise comedy blockbuster, *There's Something About Mary*. ☛

## SPIELBERG: "OH MY GOD!"

Filmmaker Steven Spielberg, meeting the press in Chicago to promote his latest blockbuster/masterpiece *Saving Private Ryan*, tantalized reporters with his assessment of Episode I footage shown to him by friend and sometime collaborator George Lucas.

"All I can say is, 'Oh my God!'" Spielberg exclaimed. When pressed for whether he meant "Oh my God" in a good or bad way, Spielberg said, "It means, 'Oh my God, your jaw will hang open for a week.' And it means I'm not getting anywhere near that movie [with one of my movies] for three or four weeks before it opens and for three or four weeks later."

Meanwhile, in other Lucas/Spielberg news, there is still no word on a fourth *Indiana Jones* film, despite some reports to the contrary. You can be sure that if any progress is made, you'll read about it here in the *Insider*. ☛



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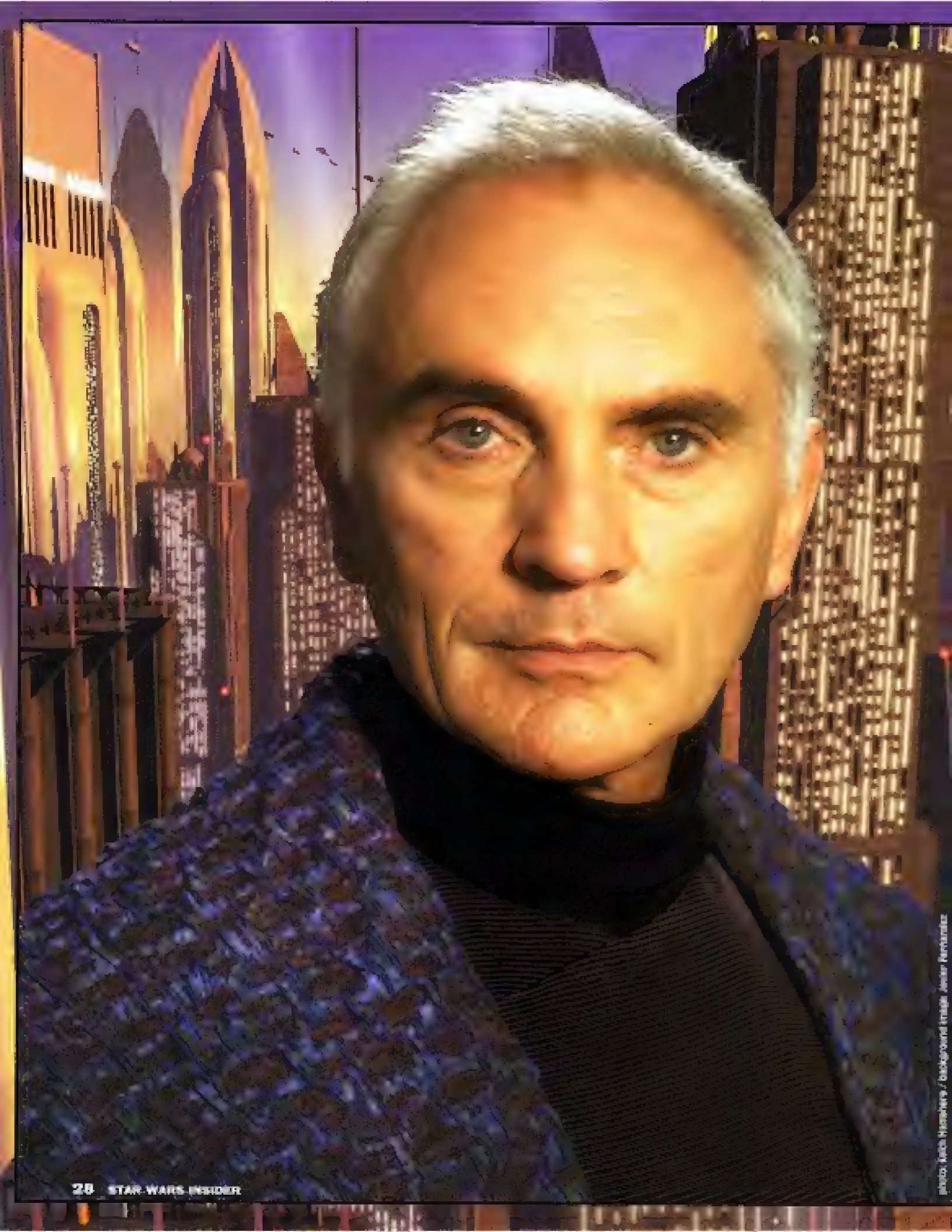
- Clone Emperor/Palpatine
- Dark Trooper
- Grand Admiral Thrawn
- Imperial Sentinel
- Kyle Katarn
- Luke Skywalker  
from Dark Empire Comics
- Mara Jade
- Princess Leia  
from Dark Empire Comics
- Spacetrooper

#### POWER OF THE FORCE FIGURES

- AT-AT Driver
- Bespin Luke Skywalker
- Biggs Darklighter
- C-3PO with Pull-Apart Feature
- Captain Piett
- Chewbacca as Boushh's Bounty
- Darth Vader with Removable Helmet
- Death Star Droid w/Mouse Droid
- Death Star Trooper
- 8D8
- Ender Rebel Soldier
- Ewoks: Wicket and Logray
- Ishi Tib
- Lak Sivrak
- Lando Calrissian in General's Gear
- Lobot
- Luke Skywalker All New Likeness
- Mon Mothma
- Ormimaarko (Prune Face)
- Pate Snitkin
- Princess Leia Organa All New Likeness
- Princess Leia Organa in Ewok  
Celebration Outfit
- Princess Leia Organa in Hoth Gear
- R2-D2 with New Features
- Ree-Yees
- Ugnaughts
- Zuckuss

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# STAMP *of* APPROVAL

GENERAL ZOD, DESERT QUEEN, AND NOW EPISODE I'S  
SUPREME CHANCELLOR VALORUM—THE *INSIDER*  
CHATS WITH THE ONE AND ONLY TERENCE STAMP

BY SCOTT CHERNOFF

**I**n *Superman* and *Superman II*, Terence Stamp set out to dominate the universe as the evil, jumpsuit-wearing Kryptonian madman General Zod. Of course, he was thwarted by the Man of Steel, but now, in *Star Wars: Episode I The Phantom Menace*, Terence Stamp finally gets his shot at ruling the galaxy as the Republic's kind and not-at-all-evil Supreme Chancellor Valorum.

Yet even the lofty title of Supreme Chancellor is par for the course for Stamp, one of England's most versatile and respected actors. He was Herman Melville's classic antihero in the film version of the author's *Billy Budd*, the hilarious drag queen named in the title of the hit comedy *The Adventures of Priscilla, Queen of the Desert*, and even the Devil himself in 1984's *The Company of Wolves*. He morphed, almost imperceptibly, into different, uniquely distinct characters in *Wall Street*, *Young Guns*, *Alien Nation*, *The Sicilian*, *The Hit*, and the classic *Far from the Madding Crowd*. Long before George Lucas, Stamp had worked with other legendary directors like Billy Wilder, Louis Malle, Pier Paolo Pasolini, and Federico Fellini.

The accomplished actor also does, as he puts it, "a bit of scribbling." He is the author of three bestselling books—a novel, a memoir, and a

cookbook—that have so far been released only in his native England. Born in the London district of Bow in 1938, Stamp, thanks in part to his early love of adventure films and sci-fi literature, developed an optimistic outlook on life despite growing up amid the bombing blitzes of World War II. In fact, to escape the bombings, Stamp's family moved further inland when he was very young, to nearby West Ham, where he stayed until he entered drama school at 19.

These days, though, Stamp spends most of his days traveling around the world, shuttling from one film location to the next. When the *Insider* caught up with him, he had already left behind the London set of *Episode I* for Los Angeles, where he's shooting the Steve Martin-Eddie Murphy comedy *Batman's Big Thing* (directed by Dagobah's own Frank Oz), and Vancouver, where he was preparing for yet another film, *The Limey*, for director Steven Soderbergh (*Out of Sight*, *sex, lies and video-tape*).

Not surprisingly, Stamp said his induction into the *Star Wars* universe also allowed him to continue racking up those frequent flyer miles >>

**BACK PAGE:** Terence Stamp portrays Supreme Chancellor Valorum in *Star Wars: Episode I The Phantom Menace*.



Director George Lucas, Producer Rick McGuffin and actor Terence Stamp take a break between shots on the set of the Republic Senate at Linsenden Studios.

photos: Keith Harrison



## "I SAID, 'WHAT'S HE LIKE, THE PRESIDENT OF THE UNIVERSE?' AND GEORGE SAID 'HE'S A GOOD MAN, BUT HE'S BELEAGUERED—A BIT LIKE CLINTON.'"

**What's the hardest part of being the Supreme Chancellor of the Republic?**

Getting over the jetlag—jetting in from Sydney, nonstop, Singapore Air. Getting off the plane, one day for costumes, and then shooting the next day. It was a last minute thing.

**That's a long way to travel for only a few days of work.**

Four days altogether. I was rather sad I finished. I would have enjoyed going off to Tunisia with all the others. It looked like they were going to have a lot of fun.

**Samuel Jackson said he didn't get his lines until he arrived on the set. Is that what happened with you?**

No, because I was in Australia when they asked for me, and I wasn't about to come from Australia to the UK on spec. So my pages were faxed to me in Australia, and then I had to make a decision based on my pages. But that was all I ever had. From my point of view, I feel I could

have given a lot more dimension had I read the whole thing. But that's what they wanted, so it was fine by me.

**Your character, Yalorum, is only in a handful of pages of the script. It seems like it would be difficult from those pages alone to gauge whether or not this was going to be a good film.**

Yeah, absolutely impossible!

**Then what made you decide to take the role?**

It wasn't the usual kind of one-dimensional part you often get when you're offered cameos, and I thought it would be really nice to work with George Lucas. I've worked with a lot of great directors, and I thought it would be nice to be directed by him. And I'd heard about the other people who were going to be playing in it, and I thought they were all first division. So it just seemed like a fun thing to do, really.

The thing is I didn't have a lot of time to prepare for the *Star Wars* project. As I said, I hadn't read the script, so I didn't have a lot to

base my character on. So I was very much reliant upon George Lucas' direction, and I kind of pestered him about the script. I said, "What's the story? I'm not going to tell anybody—you can tell me the story," and he told me a little of the story.

**Did he give you any information on your character?**

I said, "What's he like, the president of the universe?" And George Lucas said, "He's a good man but he's beleaguered—a bit like Clinton." That was before Clinton was as beleaguered as he is now, of course. Then I thought, "Well they probably hired me more for what I am than for what I do."

**So you approached the part by trying to tap into whatever it was about yourself that you thought Lucas liked?**

I always do that. There are two main kinds of actors—those who pull a character onto them—  
continued on 2nd page following >>



## "THE FIRST KNOWN BEARER OF THE NAME TERENCE WAS AN ANCIENT ROMAN SLAVE WHO GAINED HIS FREEDOM BY WRITING BEAUTIFUL THINGS."

selves, or those who find the character within themselves. And then there are the others who are a mystery to themselves—and that's how I would define myself. I don't know where my impulses come from, or why I do the things I do. It's intriguing to me to find the characteristics of the part within myself.

The first known bearer of the name Terence was an ancient Roman slave who gained his freedom by writing beautiful things. I don't know a lot about him, but one of the things he said was, "I am a man, and nothing living is alien to me." That helps me to not sit in judgement on the characters I'm offered. I just try to find those characteristics within myself. Sometimes I fail, but the fun is in the trying.

**That said, were you satisfied with your work as Supreme Chancellor Valorum in Episode I?**

Yes. But I had very good backup. I was working with the wondrous Natalie Portman, and I had a little tiny scene with Ewan McGregor and Liam Neeson. And I had wonderful clothes. The wardrobe department had taken a lot of trouble to find wonderful fabric. I don't really know when I start getting into the character, but I'm aware of a shift when I start putting the costume on.

**Had you seen the original *Star Wars* films when you took the role?**

I saw the first one. I went to the premiere in London.

**Last year, the one for the *Special Edition*, you mean?**

No. The one when it opened originally.

**Oh, yeah, that. Had you seen it since?**

No.

**What do you remember about the movie?**

Well, it was the first time I saw the great Harrison Ford, and I'm very happy his career has gone so well. He's one of the few big star actors who has a certain sense of discrimination with what he does. It was interesting for me to talk to George Lucas about him, what he was like when he was young, and the advice George Lucas gave him. I wish I would have had somebody like George Lucas advising me when I was that age—I'd have probably done a lot more work and a lot better things!

I enjoyed the movie, and I had heard a lot about the shooting of it when I was making the two *Superman* films, because a lot of the crew on the *Superman* films had been on the crew of *Star Wars*. Nobody then knew it was going to be such a big success, but they said they'd all had a really good time and that he was a really good guy to work for.

**So, 20 years later, was he a really good guy to work for?**

Yes. The feeling on the set is very good. I've made a lot of movies, and that isn't something I say lightly. When you get a good feeling on a film, nine times out of 10, the perfume flows from the head.

All of the stuff I did was bluescreen, which was kind of nice because we, his artists, were all he had to focus on. He didn't have any distractions. He had no worries about the set or the lighting. It was just us, and we had his whole attention. That was nice.

**Right now you're being directed by Frank Oz in *Doffinger's Big Thing*. Did you act in any scenes with him as Yoda in Episode I?**

No, I hadn't met him before. I didn't know about his fame as a creator of vocal icons. He's not one of those guys who does his voices when he's on the set. But in fact George Lucas told me that Frank was sort of co-responsible for the Muppets. I think he's really good. He really seems to know what he's doing. And he's a gentleman.

**Have you been an actor your whole life?**

When I was about 4, my mother took me to see *Beau Geste* with the great Gary Cooper. That was the first movie I remember seeing, and I just wanted to be like Coop, you know. It was a fairly lifelong ambition.

**So, have you played any roles that fit the Gary Cooper mold?**

No, I haven't. (Laughs) Both his parents were English, but he was the archetypal American. I wouldn't think I could take on the kind of things he did. But of course at the time, I didn't know he was an actor. I just thought he was in, like, the Foreign Legion. It wasn't until I was in my early teens that I realized all these guys I admired were actually movie actors. And that's when I changed my sights, as it were.

*Continued on page 34*





[1] Terence Stamp as Kryptonian villain General Zod in *Superman II* (1982); [2] Director Stephen Elliot (center) discusses a scene with stars Hugo Weaving (left) and Terence Stamp (right) in *The Adventures of Priscilla, Queen of the Desert* (1994); [3] Terence Stamp as Wilf Parker in *The Hit* (1994); [4] *Far from the Madding Crowd*; (1997) [5] The made-for-television film *The Thief of Baghdad* (1978); [6] with Emilio Estevez in *Young Gursi* (1988); [7] Terence Stamp's first role in *Jilly Hudd* (1960).





# "I'M NOT ONE OF THOSE ACTORS WHO THINKS ABOUT WHAT ROLES I WANT TO DO. I ACCEPT THINGS THAT ARE INTERESTING TO ME."

## Changed from what?

Changed from wanting to be Captain Blood and all the characters that my heroes played. In my early years, I was looking to have the kind of adventures they did, and then later on I realized they were movie actors, and by that time I began to think that must be pretty good work, making a living too.

But I had a lot of opposition from my folks. My dad was a truck driver and my mother was a housewife who did anything she could to make a few quid in between kids. And my father didn't even allow me to talk about it, because he felt it was so out of the question. In fact, he once said, "People like us don't do things like that. I'd really rather you didn't talk about it." So then it became my own private quest.

## Did your parents' resistance strengthen your resolve?

Yes, it just turned me from a steaming kettle into a pressure cooker. The first thing I had to do was leave home, and I didn't let on what I was doing. I just continued doing the job I was doing, living in the West End of London.

## What was your day job?

I was what they call a typographer visualizer, which I don't think they have now, but they're those guys in advertising that design advertisements and dream up copy. I was very successful, I was earning very good money, and it was easy telling those kinds of lies. But I soon realized that to be an actor within that English community, you had to attend a formal drama school, and that was a big obstacle for me, because obviously if I was attending drama school full time I couldn't work, and I wouldn't have money to pay the fees. So I really had to win a scholarship. I auditioned at all the drama schools, and I took the one that offered me a scholarship, the Webber Douglas Academy.

## What made you want to keep acting even after you discovered that Gary Cooper was only pretending to live all those exciting adventures?

I suppose what moved the whole fantasy toward reality was when I saw the great James Dean in *East of Eden*, and I was staggered. Prior to that, the people I admired, like Cooper and

Cary Grant and Errol Flynn, were heroic, larger than life. You couldn't really aspire to be like them, and the reality of that kept my fantasy at an arm's length. But when I saw James Dean, my feeling was, 'That's how I feel. I feel like him, but he's up there doing it.' That created a spark, which connected the wires, and that's when I began thinking, 'I can actually do this—this needn't be something I just dream about.'

## You've played so many diverse roles. Are there any you look back on with particular fondness?

I think *Priscilla* was certainly the most fun movie I ever shot. But of course it was incredible fun going to Hollywood the first time and working with William Wyler [on 1965's *The Collector*]. That's an unusually memorable occasion. And then my first film [Billy Budd, 1962], I was discovered by Peter Ustinov and got to play the title role in the Melville novel. That was incredible.

I'm not one of those actors who thinks about what roles I want to do. I accept things that are interesting to me, that give me some kind of inner fiber. For example, when the Steve Martin thing came up, I thought, 'OK, I can be Dean Martin to Eddie Murphy's Jerry Lewis.' I'm always on the look out for things that have a funny turn.

## Then you must have had quite a reaction when you first read *Priscilla, Queen of the Desert*, which called for you to spend the entire movie in women's clothing.

When the script came in for *Priscilla*, I was so fearful about the whole project that it stopped me from appreciating how good it was. I had a very violent reaction to it. But everybody I spoke to said, "That sounds wonderful—you'd be great doing that." I thought it was a conspiracy to get me to make a fool of myself. But of course once I understood that it was meant to be silly—I'd never done anything that silly—and once I started doing it, then it just gave me a great deal of personal and creative freedom.

I love the *Superman* movies, especially *Superman II*, in which you unleash a reign of terror as General Zod. Does it bother you that despite your distinguished pantheon of serious films, roles like General Zod are the ones that

## stand out for so many people?

No, it's a generational thing, really. The people who like the movies I've been in basically fall into three categories. There are those of my generation who like the films I did with Ustinov and Wyler and Fellini and Pasolini. And then there's those kids who maybe the first film they ever went to see was *Superman I*, let's say. And then the whole new generation who saw me for the first time in *Priscilla, Queen of the Desert*. So it's just a kind of an age thing, really.

## Between *Superman*, *AlienNation*, and now *Star Wars*, you've done a lot of science-fiction and fantasy films. Do you have a particular affinity for the genre?

As a boy, I always really liked science fiction books. I used to earmark science fiction stories that I thought were wonderful. I had a little collection of science fiction novels that I really liked that I reread as a boy. And I always thought that film was a good medium for science fiction. Having said that, there really aren't many good science fiction films. But I'm always optimistic, so I smile favorably when I get a science fiction script. I'm always hoping I'll get a *Blade Runner*.

## What do you make of all this interest in *Star Wars*?

A lot of young people were taken to *Star Wars* in their formative years and had their first cinematic experience with it. Apart from the fact that it was a brilliant science fiction film—that goes without saying—it was about something. Most films depict what life isn't—they deal with all the negative aspects of human existence. There are lots of technically wonderful films, but you don't leave with any lasting sense of optimism, because they're not attached to any sort of philosophy that is encouraging.

But there was this thing about the Force, which alluded to the fact that the individual is in possession of a universal strength that somehow supercedes all the differences we always seem to have as individuals. There's this universal Force that we're all party to. It's optimistic, really. ☺



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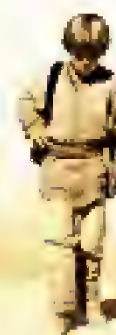
## EPISODE I EXCLUSIVES

### Star Wars: Episode I The Phantom Menace Vinyl Theater Promo Banner

Through a special arrangement with Lucasfilm the Jawa Trader is proud to offer this very rare promotional item. Only once in a long while is such a beautiful in-theater display item made available to the general public. Each vinyl banner is an incredible 8 feet wide by 4 feet tall and depicts young Anakin Skywalker casting the ominous shadow of Darth Vader. Only 500 will be in stock—once they're gone, they're gone. Limit 1 per customer. WLC5002 \$149.95

### Star Wars: Episode I The Phantom Menace Teaser One Sheet

This is not a reproduction—these are the actual Episode I, one-sheet teaser posters as seen in theaters and they are only available here in the Jawa Trader! This stunning 27" x 40" movie poster depicts young Anakin Skywalker casting the ominous shadow of Darth Vader. You don't want to miss this poster now—once the movie comes out they'll be harder to find than a wampa on Tatooine. Only a limited quantity available. Limit 3 per customer. WPL0019 \$12.95



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STAR WARS EPISODE I

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### Glass Christmas Ornaments

All four new *Star Wars* glass Christmas ornaments are rendered with the old world craftsmanship that has made the Christopher Radko name world famous with collectors. Crafted exactly as ornaments were a century ago, each unique piece is individually mouth blown, silvered and hand painted, and requires an entire week to create. Get ready to decorate your *Star Wars* Christmas tree.

WLC9003 Darth Vader: \$20.00

WLC9004 C-3PO: \$20.00

WLC9005 Chewbacca: \$20.00

WLC9006 Stormtrooper: \$20.00

### Yoda Christmas Cards

*Star Wars* fan favorite Tsuneo Sanada has created a brand new *Star Wars* Christmas image just for the Fan Club, and we've put it on an exclusive set of holiday greeting cards. Inside, each card says "May the Force be with you for the holidays". It's the perfect gift for the *Star Wars* buff on your list, and you won't find it anywhere else. There are 10 identical cards and envelopes in each set, all depicting the Jedi Master Yoda delivering presents using the Force. Order now in time for the holidays. WPB7000 \$9.95



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measures 6 1/2" tall



measures 16" tall

### AT-AT and Snowspeeder Musical Snowglobe

For the first time ever *Star Wars* is captured in a collectible snowglobe depicting—what else—the Battle of Hoth. This globe has it going on: not only does the tethered snowspeeder simulate flight around the finely sculpted AT-AT—it also contains a music box that plays John Williams' *Star Wars* theme! The globe comes on a sculpted snow base and is hand-crafted, hand-painted, and measures 6 1/2" tall. This item is being produced in limited quantities and will not be available in stores this year. WLC9002 \$40.00

### Darth Vader Nutcracker by Steinbach

The foreboding figure of the Empire looms large as a 16", 1998-99 limited edition Steinbach Nutcracker. Attentive to every detail, the handmade Darth Vader nutcracker comes with specially sculpted lightsaber and fabric accessories. You've never seen anything like it before. Made in Germany, this is a limited edition of 5,000 pieces. WLC9007 \$250.00

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**Lights Up!**

### Millennium Falcon Lighted Keepsake Ornament

This is a limited offering of the special Keepsake ornament originally sold in 1996. This 4" long highly detailed ornament lights up when connected to standard 3.5 or 6 volt tree light strings. WLC9008 \$18.95



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## EXCLUSIVE & DELUXE ITEMS



### Star Wars Cookie Jars

These aren't just cookie jars, but Star Wars collectibles of the highest order. You won't believe the incredible sculpting detail. Each ceramic jar stands approximately 16" high and is hand-painted from top to bottom. Each comes numbered with a certificate of authenticity. Manufactured by Star Jars, a company well renowned for their high quality collectibles.

LCJ1	Obi-Wan Kenobi (not shown)	\$275.00
LCJ2	Chewbacca	\$275.00
LCJ3	C-3PO	\$249.95
WLC7010	Princess Leia	\$275.00

### Oola & Salacious Crumb

The Star Wars Fan Club's 1998 exclusive action figure is the incredible Oola and Salacious Crumb two-pack. Finally these two great characters from *Return of the Jedi* are available as action figures. These two figures have some incredible sculpting as seen on Kenner's Power of the Force action figure line. Oola and Salacious Crumb will never be available in stores—they can only be ordered here. The two-pack has a great, four color window box for display. Oola comes with cloth leggings and chain accessories. Round out your action figure collection with this one-of-a-kind exclusive collectible. Pre-orders being taken now for figures shipping in August 1998. **Special Shipping Charge per set ordered: \$2.50.** If additional items are ordered, calculate shipping cost without this item included.

LKN142 \$12.00



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### Star Wars Floaty Pen

This unique floaty pen displays Luke Skywalker riding in his landspeeder across the Tatooine desert, and has the Star Wars Insider logo on the reverse side. Comes in assorted colors.

WPB4000 \$7.95

### Star Wars Insider Collectors Slip Case

Protect your back issues of the Star Wars Insider and the Lucasfilm Fan Club Magazine with this handsome red leatherette slip case with foil stamped Star Wars Insider logo. Fits approximately 16 magazines. Only 1,000 made.

WPB9000 SW Insider Slip Case \$19.95



### Boba Fett Deluxe Replica

The galaxy's most feared bounty hunter is now available life-size! The stunning, full-size fiberglass replica features all the components of Boba Fett's Mandalorian battle armor, including gray jumpsuit, wrist gauntlets, distinctive chest plate, spiked boots, torn cape, braided Wookiee scalp, blaster rifle, and ultra-cool jet pack! From the tip of his antenna to the bottom of his scuffed boots, the Deluxe Boba Fett Replica stands over six feet tall. No one in the galaxy has ever captured the imposing bounty hunter, but now you can bring him to your home or office as a spectacular display piece. Requires \$500 non-refundable deposit. **Canadian and Foreign orders subject to drop shipping fees.**

LLC21 \$4500.00



# EXCLUSIVE EPISODE I CLOTHING

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## Exclusive Episode I Clothing

The Jawa Trader has an exclusive line of high quality embroidered Episode I logo shirts and hats available nowhere else.



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## Episode I Polo Shirt

Beautiful, three-button, tan polo shirt, with Episode I embroidered in black on the left breast. This great piece of casual wear is a soft 60% cotton and 40% polyester blend.

WCL3004MD	Marled Polo Tan Medium	\$41.95
WCL3004LG	Marled Polo Tan Large	\$41.95
WCL3004XL	Marled Polo Tan XL	\$41.95
WCL3004X2	Marled Polo Tan XXL	\$41.95

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A rugged yet comfortable long-sleeve, button-up shirt made of 100% cotton, with Episode I logo embroidered in black above the pocket on the left breast.

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WCL3003XL	Denim Shirt XL	\$45.95
WCL3003X2	Denim Shirt XXL	\$45.95

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A thick, high quality, 100% cotton black T-shirt with the Episode I logo embroidered in white on the left breast.

WCL3002MDK	Long Sleeve Medium	\$23.95
WCL3002LGK	Long Sleeve Large	\$23.95
WCL3002XLK	Long Sleeve XL	\$23.95
WCL3002X2K	Long Sleeve XXL	\$23.95

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WCL4020LGW	White Large	\$20.95
WCL4020XLW	White XL	\$20.95
WCL4020X2W	White XXL	\$20.95
WCL4020MDK	Black Medium	\$20.95
WCL4020LGK	Black Large	\$20.95
WCL4020XLK	Black XL	\$20.95
WCL4020X2K	Black XXL	\$20.95

## Episode I Bucket Hat

Black bucket hat with the Episode I logo embroidered in silver.

WCL0006	Episode I Bucket Hat	\$11.00
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## Episode I Baseball Cap

Black cap with Episode I logo embroidered in silver on front. One-size-fits-all elastic strap.

WCL0005	Episode I Baseball Cap	\$12.95
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## Episode I Carrybag

This durable canvas carry bag has pockets for everything you could need. Includes plastic locking clips, carry handles, and over the shoulder strap. Perfect for laptop computers or important documents.

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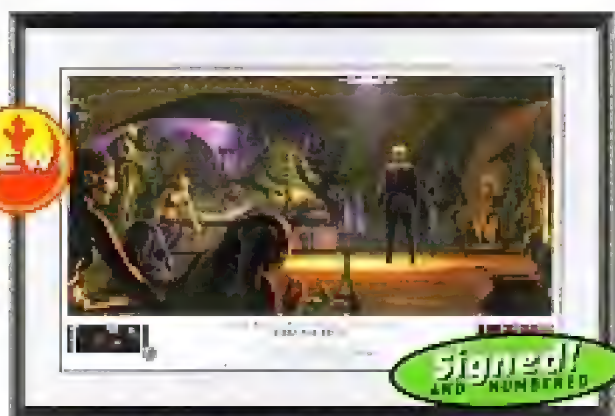
## POSTERS AND ART

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### Darth Vader Poster Ltd. Edition of 2,000

This dramatic new image of Darth Vader emerging from flames was beautifully painted by Japanese artist Tsunen Sando. Printed on high quality poster stock and measuring 24" x 36", each poster comes with a signed and numbered 2" x 4" signature plate that can be applied to the poster or kept separately. All posters are shipped rolled. Only 2,000 will be made—once they're gone, they're gone. WPL0018 \$12.95



### Jabba the Hutt Lithograph Limited Edition of 2,500 Signed by Ralph McQuarrie and Mark Hamill

This handsome product comes already framed (18" x 12", bevel-cut mat and black metal frame) and ready to hang, with a push button back-lit light for the film frame. Each 70cm film frame is unique—no two are alike. Signed and numbered edition of 2,500. WLC40105IG \$250.00



### Return Of the Jedi Collector Film Cells

Each film cell is hand numbered and comes with a unique film frame encased in plastic. No two are alike.

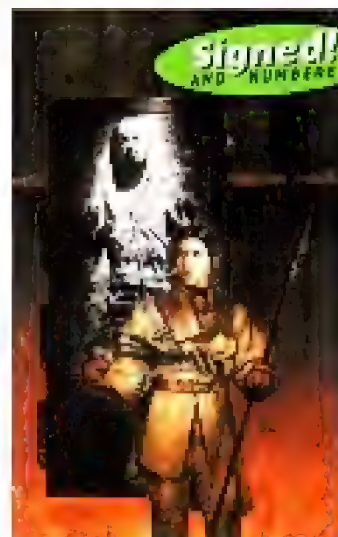
WAV3001 Emperor Palpatine	\$25.00
WAV3002 Final Conflict	\$25.00
WAV3003 Turning Points	\$25.00
WAV3000 Set of all three film cells	\$65.00



### Photomosaic Posters

These incredible posters are made up from hundreds of Star Wars film frames to create the intricate illustration of Darth Vader and Yoda. Must be seen in person to be believed.

LP75 Yoda Photo Mosaic Poster	\$10.50
LP79 Darth Vader Photo Mosaic Poster	\$10.50



### Princess Leia Signed Art Print Limited Edition of 1,500

This excellent character study by fan favorite Dave Dorman shows Princess Leia in her Boushh bounty hunter outfit, seen in *Return of the Jedi* and *Shadows of the Empire*. Princess Leia is printed on quality archival paper with light-fast inks and measures 16" x 20". All are signed and numbered by Dorman himself. LP69 \$45.00

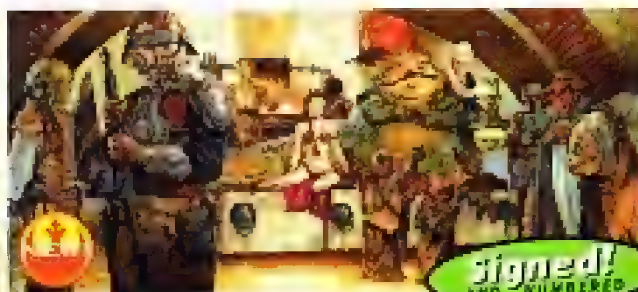
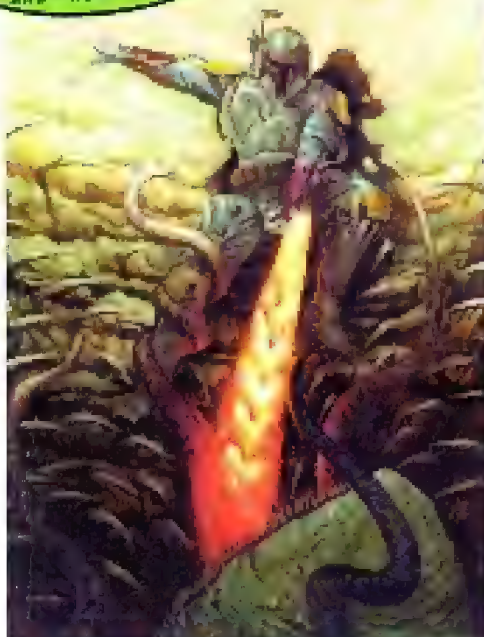


### Wedge Antilles Signed Art Print Limited Edition of 1,500

Dave Dorman brings you Wedge, the great Rebel pilot, in this new 16" x 22" art print, created with archival paper and light-fast inks. Each print is signed by Dorman himself. LP78 \$45.00



**Signed!  
AND NUMBERED**

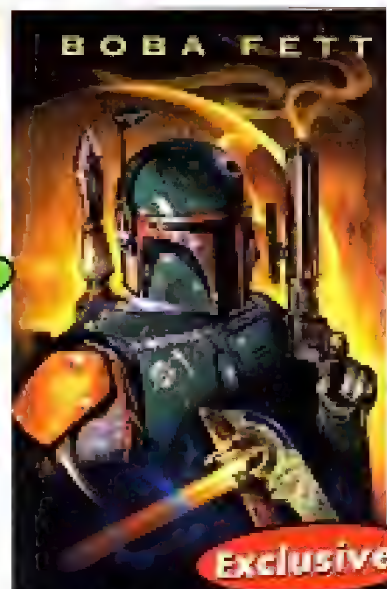


## Return of the Jedi Special Edition In the Court with Jabba the Hutt Art Print

Artist Dave Dorman has created an exquisite art print of Jabba and the denizens of his palace. Measuring a large 20" x 36", and printed on archival paper with light-fast inks, this great piece is signed by the artist himself. Strictly limited to 1,500 pieces. WLC4012 \$45.00

## Boba Fett Art Print Signed by Jeremy Bulloch Limited Edition of 1,500

Artist Dave Dorman returns to one of his favorite subjects, Boba Fett, in this terrific art print entitled "In the Great Pit of Carkoon." Measuring a large 22" x 30", and printed on archival paper with light-fast inks, this great piece is signed by both Jeremy Bulloch and the artist himself. Strictly limited to 1,500 pieces. WLC4005 \$75.00



## Boba Fett Poster

Produced exclusively for the Star Wars Insider, this is a terrific 24"x36" poster.

LP68 \$9.95



WLC7005A

Boba Fett bust with  
multi-colored jetpack  
from *Return of the Jedi*.  
Limited to 4,000



WH5 7005A Acrylic Statue Case

## Cold-Cast Porcelain Busts

These are terrific cold-cast porcelain busts from sculptor Greg Aronowitz and Legends in Three Dimensions. Each bust is hand-painted in painstaking detail. Both the Boba Fett and Greedo busts are over 9 inches high and weigh approximately 5 pounds. Each comes with a full-color box with original wrap-around art by Drew Struzan. All Legends in Three Dimensions products come with a signed certificate of authenticity. You won't find a more classic depiction of these two *Star Wars* bounty hunters. These limited editions won't last forever!

WLC7005A	Boba Fett <i>Return of the Jedi</i> Bust	\$199.00
LLC23	Greedo Porcelain Bust	\$159.00
LLC15	Emperor Palpatine Bust (not shown)	\$149.00
WH59000	Acrylic Statue Case (7"x9"x12", mirror back, black base)	\$52.00

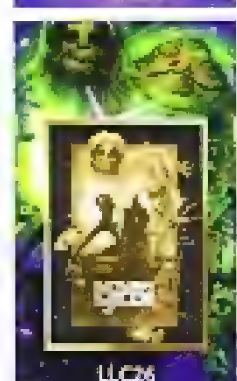
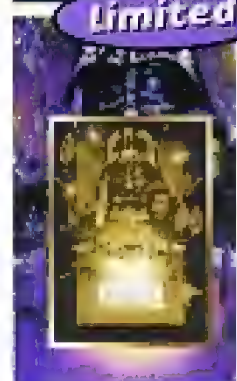
## Star Wars Trilogy Special Edition Posters Gold Card Set Edition of 1,997.

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## CARDS AND GAMES



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 WCG 4011 D Dark Side Starter Deck: \$12.50  
 WCG4010 SIX Set of Six Booster Packs: \$14.95  
 WCG4010 BOX Box of 30 Booster Packs: \$62.95



**Limited!**

### Cloud City Limited Edition Expansion Set

The second Star Wars Customizable Card Game expansion set of 1997 features Lando Calrissian, and finally, Boba Fett! This 180-card set has new rules innovations including the ability to put a "price" on your opponent's head. Available in full boxes of 60 packs or sets of 6 booster packs.

LTC6L Box of 60 Booster Packs: \$125.00  
 LTC6M Set of Six Booster Packs: \$14.95

### Enhanced Premiere Packs

(not shown) Each pack contains 4 white bordered Unlimited Premiere Packs and 1 of 6 new black bordered premium cards featuring a main character enhanced by a unique weapon.

WCG4007 \$15.00



### SWCCG Official Tournament Sealed Deck

This beautiful new product comes in a random assortment of 6 different box designs. Each sealed deck has 4 Premiere Unlimited Expansion packs, 1 A New Hope Limited Expansion, and one unique 18-card black bordered pack made exclusively for this product. 1 box per sealed deck product.

LTC6N 1 BOX \$19.95

### A New Hope White Border Expansion Sets

WCG4008BOX Box of 30 Booster Packs: \$69.95  
 WCG4008SIX Set of Six Booster Packs: \$14.95

### Hoth White Border Expansion Sets

WCG4009BOX Box of 30 Booster Packs: \$69.95  
 WCG4009SIX Set of Six Booster Packs: \$14.95



### Star Wars Second Anthology

Decipher comes back with another great anthology set that includes 2 packs Dagobah Limited Edition Expansion, 2 packs Cloud City Limited Edition Expansion, 8 packs Premiere Unlimited Edition Expansion, 6 white bordered preview cards, rules supplement, and a great storage box that holds over 800 cards. Don't miss it! LTC6O \$32.00





### LucasArts Star Wars: Behind the Magic Windows 95/98 CD-ROM

An exhaustive and beautifully designed electronic reference to everything in the *Star Wars* Universe. Includes the cut footage of Biggs on Tatooine, an alternate take of the Cantina scene, plus an Episode I preview! A must-have for *Star Wars* fans. For Windows 95/98. WCA1001 \$34.95



### Star Wars Monopoly Windows 95/98 CD-ROM Collector's Edition

This Windows 95/98 CD-ROM game is a special collector's edition that comes with an exclusive Anakin Skywalker pewter figure and three collectible coins. LSDFT1 \$59.95

### Star Wars Wonder Bread Collector Cards Set of 16

A hard to find original *Star Wars* collectible from the 70's: a complete set of 16 cards of all your favorite *Star Wars* characters and vehicles in a plastic collector's case. Only limited quantities available. WCG1002 \$28.95



### Star Wars Finest Card Set

Set of 90 all-chronium cards of *Star Wars* characters.

LTC39 \$75.00

### Trivial Pursuit Star Wars Classic Trilogy Collector's Edition

2,400 questions about the *Star Wars* trilogy, including 100 photo cards. Includes electronic R2-D2 randomizer and 4 pewter character tokens. This is the ultimate test of your *Star Wars* knowledge. Batteries included.

LG7 \$49.95



### Max Rebo Band and Figrin D'an and The Modal Nodes Limited Edition CD Set

For the first time ever, both the Max Rebo Band and Figrin D'an and The Modal Nodes have their own CD singles. The Max Rebo Band CD has the complete version of "Jedi Rocks" from *Return of the Jedi*. The Figrin D'an CD contains the *Star Wars* tracks "Cantina Band" and "Cantina Band 42". Each CD has art specially printed on its surface. This is a specially priced set. Order today!

WAV2008 \$14.95



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## CLOTHING



### Star Wars Insider Logo Shirt

These all new, navy blue 100% cotton shirts have the Star Wars Insider logo on the front, the Imperial logo on one sleeve, and the Rebel logo on the other. Available in kid sizes and XXL. Show everyone you are on "Team Insider" with this cool shirt.

LTS86S	Kids Small	\$8.95	LTS87M	Adult Medium	\$10.95
LTS86M	Kids Medium	\$8.95	LTS87L	Adult Large	\$10.95
LTS86L	Kids Large	\$8.95	LTS87X	Adult X-Large	\$10.95
			LTS87XX	Adult XX-Large	\$12.95

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WCL4021MD	Medium	\$19.95
WCL4021LG	Large	\$19.95
WCL4021XL	XL	\$19.95
WCL4021X2	XXL	\$19.95



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WCL4019LG	Large
WCL4019XL	X-Large
\$14.95 each	



"May the Force  
be with you"  
sweatshirt  
LTS83 M,L,XL,XXL \$29.95

### Luke Skywalker Bepin Jacket, Han Solo Vest

Created with high-quality fabric and stitching, these costume replicas are superior in every way to the versions originally offered by the Fan Club fifteen years ago. Available only from the Official Star Wars Fan Club. Accept no cheap imitations, order the real thing today! Please note, vest sizes run large.



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LJK2M	Medium
LJK2L	Large
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#### Han Solo Vest

LJK1M	Medium
LJK1L	Large
LJK1X	X-Large
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Star Wars Polo exclusive  
LTS84 M,L,XL,XXL \$29.95



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# CLOCKS AND BEDDING

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LHF33 Full \$48.95

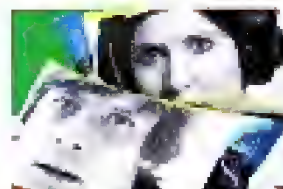


## Dark Side Comforter

Twin LHF36 \$49.95  
Full LHF37 \$59.95

## Imperial Forces Blanket

LHF41 Twin \$39.95  
LHF42 Full \$49.95



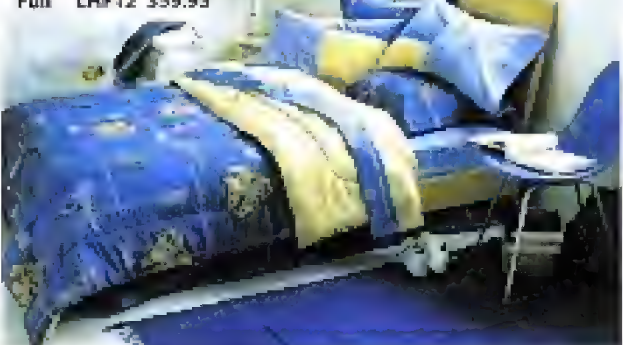
Luke Skywalker/Princess Leia  
Pillowcase LHF16 \$6.95



Han Solo/Chewbacca Pillowcase  
LHF14 \$6.95

## Vehicle Diagram Comforter

Twin LHF11 \$49.95  
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## Vehicle Diagram Sheets

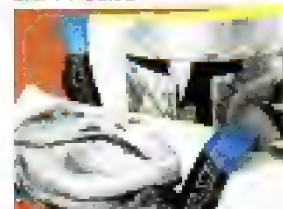
LHF7 Twin \$38.95  
LHF8 Full \$48.95

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Jabba the Hutt/Boba Fett  
Pillowcase LHF15 \$6.95



C-3PO/R2-D2 Pillowcase  
LHF43 \$6.95

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Create your own Star Wars bedroom with these new sheet sets. Each set comes with a fitted sheet and a top sheet made from a smooth and comfortable 50/50 polycotton blend. The twin size set comes with one pillowcase (Darth Vader on one side and C-3PO on the other) and the full size set comes with two pillowcases. Two great designs available.

## Comforters

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## Pillowcases

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Yoda/Obi-Wan Kenobi Pillowcase  
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LCK3 Star Wars \$39.95



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## BOOKS AND COMICS



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Awesome Japanese Manga-style artwork by Hisao Tanaka re-tells the tale of the first *Star Wars* movie in stunning fashion. Originally printed in Japan—first English translation. Serialized in four parts.

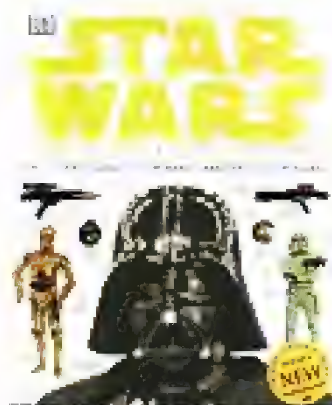
WPB1017 SW Manga Graphic Novel #1	\$9.95
WPB1018 SW Manga Graphic Novel #2	\$9.95
WPB1019 SW Manga Graphic Novel #3	\$9.95
WPB1020 SW Manga Graphic Novel #4 (not shown)	\$9.95

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### Boba Fett: Death, Lies and Treachery Graphic Novel

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### Star Wars: The Visual Dictionary Autographed Edition

Contains a world of new information, including never-before-seen photographs and annotations that reveal the inner workings and secrets from *Star Wars*. How does Darth Vader's helmet really work? Find out here in authentic detail. Autographed especially for the Fan Club by author David West Reynolds! Hardcover. WPB3019 \$19.95



### X-Wing Rogue Squadron: The Phantom Affair Graphic Novel

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### Tales of the Jedi: The Golden Age of the Sith Graphic Novel

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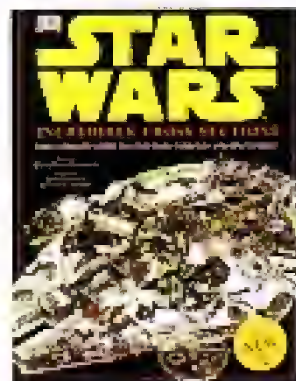
### Tales of the Jedi: The Fall of the Sith Empire Graphic Novel

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### Star Wars: Dark Force Rising Graphic Novel

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## Droids: The Kalarba Adventures Graphic Novel

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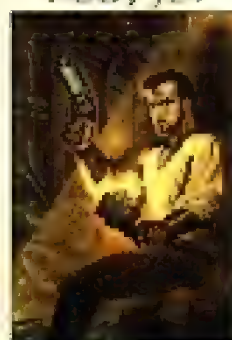
Timothy Zahn makes a triumphant return to the Star Wars universe in this first of a two book cycle. The Heir to the Empire author weaves an exciting web of political intrigue in the New Republic. A Star Wars novel you won't want to miss. LBK104 \$23.95

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## STAR WARS DARK FORCES

### Rebel Agent



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## STAR WARS DARK FORCES

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## Star Wars: Dark Forces-Rebel Agent Graphic Story Album Hardcover

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LBK117 \$49.00

## The Star Wars Cookbook

### Wookiee Cookies and other Galactic Recipes

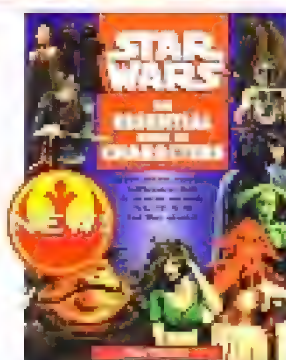
From Jedi Juice to Robo Fett-uccine this book has healthy intergalactic meals and snacks. Features great new photography and a sheet of stickers.

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## BOOKS/CALENDARS



### **Star Wars: The Essential Guide to Characters**

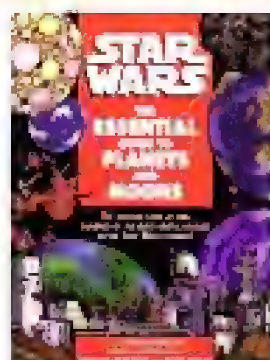
The only detailed, illustrated, comprehensive guide to the major and minor characters of the Star Wars universe. By Andy Mangels. LBK126 \$18.95



### **Star Wars: The Essential Guide to Weapons and Technology**

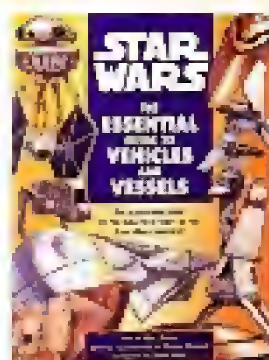
The latest in the terrific Essential Guide series. The first one hundred copies are autographed by Bill Smith—no extra charge. First come, first served.

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An incredible reference book to the worlds of Star Wars written by Dan Wallace. LBK126 \$18.95



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This fully illustrated book features detailed information on the most important vehicles, spaceships, and battle machines in the Star Wars universe. Includes ships from *Sinbad of the Empire*. LBK42 \$18.00



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Tomart and Steve Sansweet team up to give you the Star Wars collector's bible. Out of print for almost two years, the ultimate price guide is back with more items, more pages, and more color photos! Calling this a "must" for Star Wars collectors is only stating the obvious. Hardcover Edition now available! The Hardcover Edition comes with 40 color pages with over 200 images of unproduced Kenner Star Wars items never seen before. Every toy you have heard rumors about is here. You won't find this in stores. Limited amount, available first come, first served.

LBK101 Softcover: \$29.95

LBK114 Hardcover: \$79.95



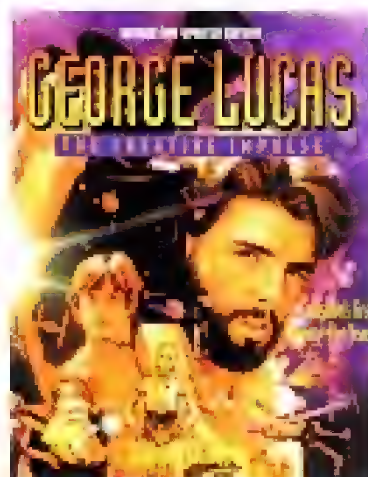
### **Star Wars Scrapbook**

In this magnificent scrapbook, Stephen Sansweet has carefully selected and arranged the best of his unparalleled collection, authentically reproduced right down to the bristles on the Luke Skywalker toothbrush. Here are Yoda Christmas cards painted by Ralph McQuarrie, early prototypes of logos, invitations still in their envelopes, cutout figures, press releases, stickers, patches, trading cards and many other treasures from around the world. One of the most creative Star Wars collectibles ever. LBK116 \$35.00



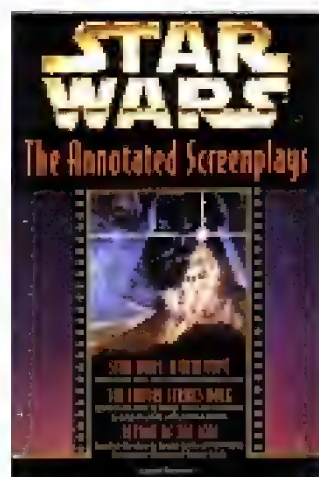
### **Industrial Light & Magic: Into the Digital Realm: autographed by Mark Cotta Vaz.**

Lavishly illustrated in full color throughout, this successor and companion to the bestselling ILM: The Art of Special Effects recreates all the magic and technology of ILM's second groundbreaking decade. This hefty 10" x 12" coffee table hardback has 358 pages and a foreword written by Steven Spielberg. Autographed by Mark Cotta Vaz. LBK47 \$80.00



### **George Lucas: The Creative Impulse Revised & Updated Edition**

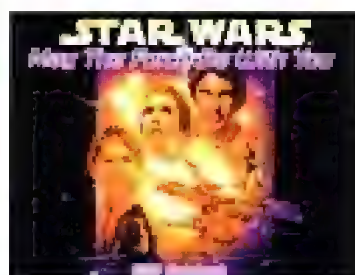
LBK108 \$39.95



### **Star Wars: The Annotated Screenplays**

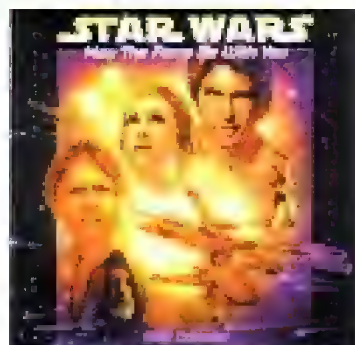
All three Star Wars scripts in one volume with amazing annotations covering everything from earlier drafts to dropped sequences. Learn more about the Star Wars scripts than you ever have before with this great book.

LBK100 \$12.95



### **May The Force Be With You 1999 Datebook**

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LSU1	C-3PO	LSU6	R2-D2
LSU2	Luke Skywalker	LSU7	Darth Vader
LSU3	Stormtrooper	LSU8	Yoda
LSU4	Han Solo	LSU9	Chewbacca
LSU5	Princess Leia	LSU10	Boba Fett
	\$35.00 each		\$35.00 each

LSU11	Han Solo in Carbonite	LSU17	Princess Leia Slave Outfit
LSU12	Darth Vader w/ Lightsaber	LSU18	Tusken Raider (not shown)
LSU13	Jawa (not shown)	LSU19	Emperor Palpatine (not shown)
LSU14	Imperial Royal Guard (not shown)	LSU20	Obi-Wan Kenobi
LSU15	Han Solo in Stormtrooper Outfit		\$35.00 each
LSU16	Admiral Ackbar (not shown)		
	\$35.00 each		

LM7 Princess Leia



LM35 Millennium Falcon



LM4 Yoda



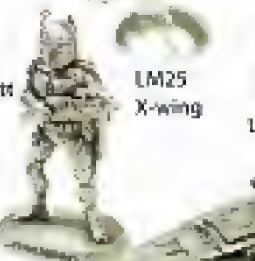
LM26 Shuttle Tydirium



LM11 Boba Fett



LM25 X-wing



LM5 Wicket



LM14 Darth Vader



LM10 Stormtrooper



LM21 Emperor



LM22 TIE Fighter



LM17 Star Destroyer



WFG0020 Jabba & Leia

## Fine Pewter Figurines

Rawcliffe has added new characters from Jabba's Palace to their incredible collection of fine pewter figurines. These beautiful collectibles are crafted with the utmost detail and measure from 1 1/4" (Wicket) to 3 1/4" high. Each pewter is mounted on a sturdy base that makes it the perfect gift for both casual and seriously devoted Star Wars fans. Order now—while these metal sculptings may last forever they can sell out at any time. "Jabba the Hutt and Princess Leia" scene is strictly limited to 2,005 pieces.

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WFG0018	Max Rebo	\$28.95
WFG0017	Sy Snootles	\$18.95
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LM4	Yoda	\$12.50
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LM7	Princess Leia	\$17.50
LM10	Stormtrooper	\$19.50
LM11	Boba Fett	\$19.50
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Hear John Williams' classic scores for the Indiana Jones movies on these CD's either individually, or better yet, as a whole trilogy set. *Temple of Doom* soundtrack is only available as an import.

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WNJ9005 *Indiana Jones & Temple of Doom* Import CD: \$28.95

WNJ9006 *Indiana Jones & The Last Crusade* CD: \$11.95

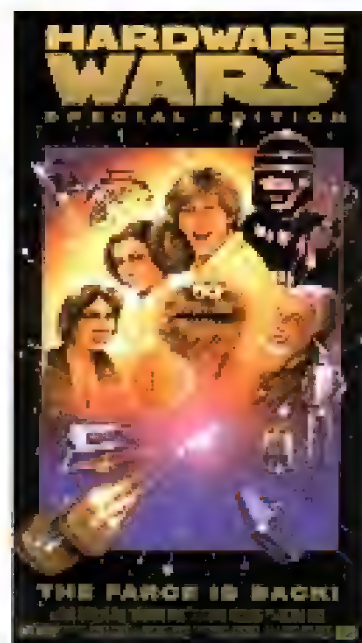
WNJ9007 Set of all three CD's: \$52.95



## Indiana Jones Fedora

Available again, this high-quality, 100% wool felt construction hat is an authentic reproduction of the head gear made famous by Harrison Ford. \$36.00 each

L58B5	Small
L58B6	Medium
L58B7	Large
L58B8	Extra Large

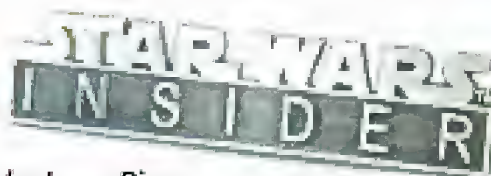


## Hardware Wars Special Edition VHS Tape

One of the great film parodies has been updated with hilarious new "special defects." If you've never seen this great short film, now's your chance. Comes in full-color box. Running time approximately 15 minutes. A classic.

LVD1 \$9.95

Exclusive!

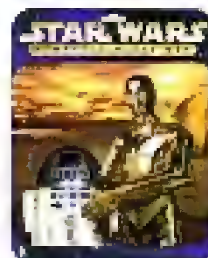
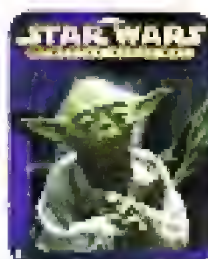
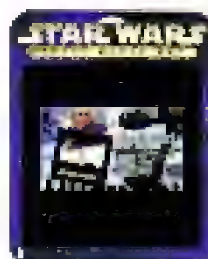


## Star Wars Insider Logo Pin

Show the world you are an insider! This high-quality silver-finished antiqued pin measures approximately 1 1/2 inches. This pin will be limited to 1,000 pieces. LPN37 \$4.50

## Star Wars Movie Poster Timepiece

Collectible analog watch comes with gold Death Star watch case, a mini-poster certificate of authenticity, and serially numbered window box packaging. WAC0004 \$25.00



## Mouse Mats

These 8 inch square mats have washable surfaces and non-skid rubber backs. The PhotoMat Mouse Mat allows you to put your own 4" x 6" photo in a Star Wars Frame.

WCA0004 Jump to Lightspeed 3D \$12.95

WCA0002 Darth Vader/Boba Fett \$9.95

WCA0000 Death Star \$9.95

WCA0001 Yoda \$9.95

WCA0003 Droids \$9.95

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## Star Wars CD Wallet

Holds up to 20 CD's

WCA9001 \$15.95



## Star Wars Computer Mice

Features 420 dpi, Plug and Play, PS/2 or serial 9 pin port (adapter included). Works with Windows 3.1 or above, IBM or compatible PC.

WCA0006 Darth Vader \$29.95

WCA0007 C-3PO \$29.95

WCA0008 Stormtrooper \$29.95

## Star Wars Keyboard Contoured Wrist Rest

Measures 17.5" L x 2.5" W x 1 1/4" H. Hand-crafted in the USA

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**Deluxe TIE Fighter Pilot Helmet & Chest Plate**

WLCD007  
\$1195.95



TIE Fighter Pilot Helmet

L26D  
\$54.00



Stormtrooper Mask

L26B  
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Darth Vader Mask

L26A  
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Scout Trooper Mask

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Emperor's Royal Guard Mask

L26L  
\$86.00

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**Imperial TIE Fighter Model Kit**

LMK14

\$13.95



**SnapFast Death Star Model Kit**

WMK0010

\$20.95



**Cantina Action Scene Model Kit**

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\$15.95

## Han Solo in Carbonite Limited Edition of 2,500

Cast from the actual mold in the Lucasfilm Archives, Han Solo in carbonite is made from fiberglass like the original, and is exquisitely painted with a three color process. The dimensions are as follows: height: 83", width: 36", depth: 14". Has eight control panels (non-working) and back side is enclosed. Weighs over 70 lbs. and is shipped in one container. Each one comes with certificate of authenticity signed by V.P. of Lucas Licensing Howard Roffman and artist Mario Chiodo of Illusive Originals. Limited edition of 2,500 pieces. Measures over 6 feet tall. No foreign orders on this product. Cannot ship to P.O. Boxes.

LLCS \$1,200.00



**Animated X-wing Fighter Model Kit**

This all-new kit is not only 25% larger than previous kits, it's motorized; the canopy opens, the strike foils open and sound chip has 5 authentic phrases like: "Don't make me destroy you", "I have you now", and "Stay on target". Comes with fiber optic lights in cockpit and lighted engines.

LMK13 \$49.95





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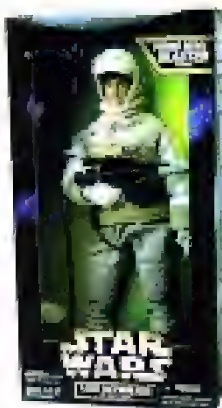
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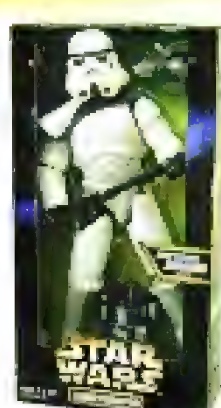
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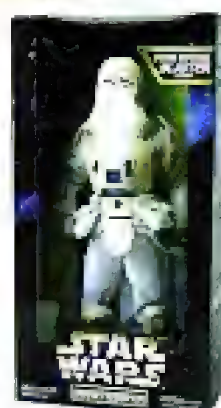
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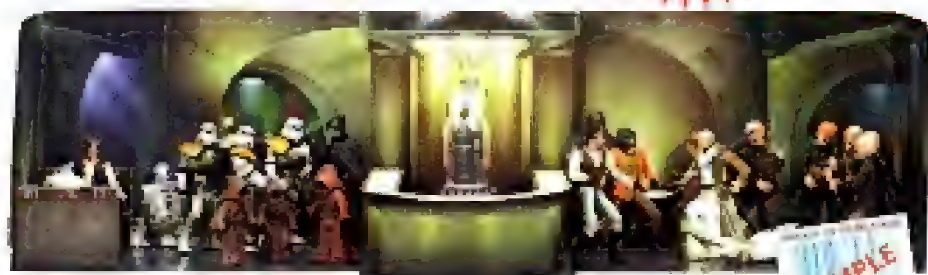
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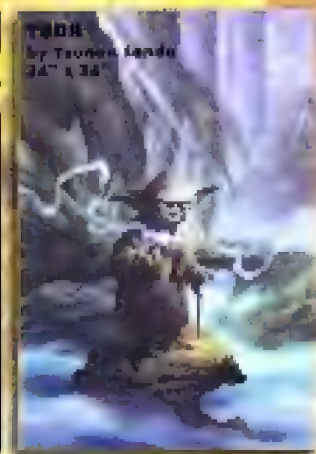
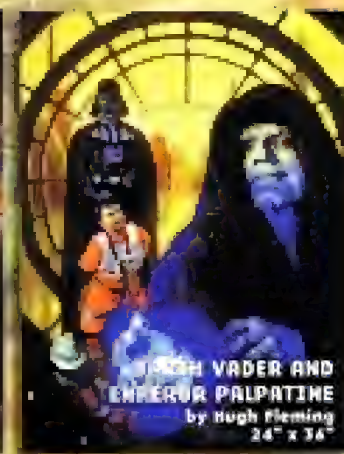
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# portrait of as

Actor Ewan McGregor, as the young Obi-Wan Kenobi, stands before the door to the bridge of a large battleship, lightsaber aglow, ready to take on a looming enemy in *Star Wars: Episode I The Phantom Menace*.



## Ewan McGregor prefers not

to analyze his character. "He's a decent, good guy—one of the good guys," the Scottish actor permits. "He seems to be quite a centered person, and always just slightly behind Liam Neeson most of the time."

But the actor does elaborate—a bit—on what it is to be a Jedi. "They frown a bit, and they're good fighters," he says. "They're the good guys—they stand for everything that's good." Of the relationship between his character and Neeson's, McGregor allows, "Nobody frowns better than me and I am in this movie, because we have the Jedi frown. We're just kind of cool geezers."

But the casual, flip responses by the 27-year-old McGregor, the ultra-cool icon of the independent film scene thanks to his performances in movies like *Trainspotting* and the upcoming *Velvet Goldmine*, belie not only the size and power of the role he's tackled but also his very real excitement at having won it.

"It was extraordinary to stand in front of the mirror with my wardrobe on," he says. "Because I was Obi-Wan Kenobi."

Yes, Ewan McGregor is Obi-Wan Kenobi, stepping into the robes and sandals of the legendary Sir Alec Guinness, who defined the role of the stoic sage with a storied past in *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*. And rest assured, those robes do not hang lightly. Says the actor, "To be a part of a legend, to be a part of a modern myth, and to play the young Alec Guinness is an incredible honor."

Although he's known for his dark, edgy parts in movies like *Shallow Grave* and *A Life Less Ordinary*, McGregor—a full-fledged member of the *Star Wars* Generation—says he jumped at the chance to play Obi-Wan. "As soon as I heard there might be a possibility, it became a kind of mission, because of what *Star Wars* meant to me as a kid. I was six when the first one came out, so they are more than just movies to me."

Gazing around the Episode I set at Leavesden Studios, McGregor adds, "To be walking around here now is quite astonishing to me."

To be sure, it's a long way from the small town of Crieff, Scotland,

where he was born, leaving at age 16 to study acting. These days, the actor with the bad boy image is a happy family man who lives in London with his wife, production designer Eve Mouwakis, and their infant daughter Clara. But still, McGregor remembers his *Star Wars*-infused childhood. "I wasn't fanatical, but I loved the movies—I used to know all the lines to the first one," he says, admitting, "I suppose that is quite fanatical, isn't it—knowing every line."

McGregor allows that his love of the original trilogy may have something to do with the little fact that his uncle, acclaimed actor Denis Lawson, is in all three movies. "My uncle Denis played Wedge," Ewan says. "He's so unimpressed with the whole thing it's funny. He came up one day to the set, and as we were walking across the catwalk to George, he said, 'He's wearing the same shirt. He's wearing exactly the same shirt he was when he directed the first one.'"

But despite his Force-laden family ties, McGregor insists he was drawn to the *Star Wars* saga because of the power of its stories. "They were like fairy tale movies," he says. "They were completely engrossing. When you watch them as a child, they take over. I used to play *Star Wars* all the time—now they're paying me to do it!"

Indeed, McGregor says he does feel like a kid when he's on the Episode I set. "The first time I was here, I was amazed at how many people were walking around," he says. "In every area you went, there seemed to be about 300 people working away, I was first of all taken with the scale of the thing. I couldn't imagine how big it was."

"And then the props," he continues. "That's something I am familiar with because it's from the *Star Wars* world, so it was incredible to see them all. I was actually screaming out loud! There were about 50 guys working in this prop room, and I was screaming, 'Whoa! Whoa!' But they looked at me as if they understood, so it was alright."

McGregor soon realized that props were just the tip of the iceberg. "Then I met R2-D2 for the first time," he remembers, "which was quite a moment. It was a bit like meeting the queen—it was a very honored

# of THE JEDI a young man

Episode I's Obi-Wan Kenobi Tells the *Insider* about Draping Himself in Sir Alec Guinness' Cloak

by Scott Chernoff



*"I love owning my lightsaber. It's the most exciting thing I've ever known, to have my own lightsaber. I can't have it in my hand and not give it a few twirls."*

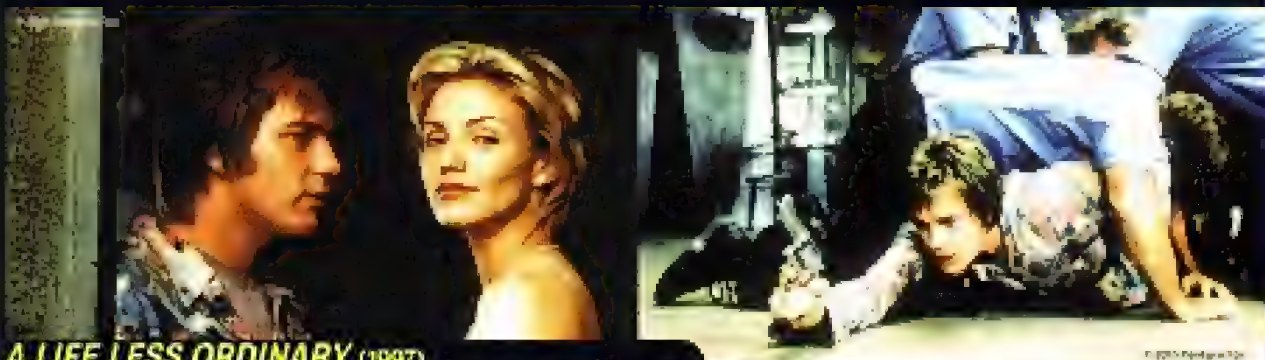
moment. He kind of just wheeled on set casually, and I swear all the actors were standing around him in a circle going, "Hey, Artoo!"

Jokes the star, "Thank God there were no stormtroopers there, or I would have been out of control. I always wanted to be in a stormtrooper outfit. They're the coolest uniform that's ever been in movies. It's the best-looking thing ever, the stormtrooper. Maybe they'll be coming up in Episode II or III, so let's just see if I can convince myself."

It's a feeling the actor gets often on the Star Wars set. "I love owning

want to leave."

But while McGregor's childlike enthusiasm for Star Wars never left him, he still approached the part of Ben Kenobi with the same focus and thoughtfulness that he applies to every role. Unlike his past parts, however, Obi-Wan is a character with whom audiences are already familiar, and central to McGregor's



**A LIFE LESS ORDINARY (1997)**

my lightsaber," he says. "It's the most exciting thing I've ever known, to have my own lightsaber. I can't have it in my hand and not give it a few twirls."

Declares the actor, "Every day has a Star Wars moment or two where you go, 'My God—I'm in Star Wars!' Every day."

Still, the lifelong love of Star Wars that inspired McGregor to aggressively pursue the Obi-Wan role also made the road ahead a daunting one. "It was really scary," says the man who has portrayed everything on screen from a tuba player to a kidnapper to a hardcore heroin addict. "The night before, I couldn't sleep. It's probably the thought of sitting in a theater somewhere and seeing it for the first time, and seeing what we're pretending to do. I can't imagine what it'll be like. It will be nerve-wracking. It will be the most nervous I've been."

"When we did the read-through," he admits, "I was terrified. Before read-throughs, I always imagine I'll do it and then people will say, 'Look, I'm sorry Ewan, but this just isn't going to work out.' But that didn't happen." Instead, the first cast read-through of the script proved to be the beginning of a relaxed and happy shoot. "I thought it would be a massive read-through with all the heads of the department, maybe 200 people sitting and watching. But that wasn't the case—it was very casual."

The pace soon quickened. "This place was buzzing before we started filming," the actor says. "You could feel it as soon as you walked in. There are hundreds of us here. They're a great bunch of people. We all went away together to Africa, and it's always great to go away and get together. We work ridiculously long hours, but we love it. Nobody would be anywhere else. I wait in here sometimes and play backgammon after work because I don't

challenge was making sure his Kenobi could believably become Guinness' Jedi—and, perhaps more importantly, fulfill fans' visions of the Hebel hero as a young man.

"That was the challenge, really," McGregor says, "more than who the Jedi are or what makes him tick. The step between the end of Episode III and the beginning of Episode IV has to be one that you can believe. It's a leap of faith that I become him, so I worked very hard on trying to get the voice right. I've been doing a lot of dialogue-coaching to try and get a younger-sounding version of his voice. It's quite a trick to try to imagine what it sounded like, because in a lot of his younger films he's playing with an accent anyway."

"I watched a lot of his early stuff," the actor continues, "to see what he was like as a young man, and I studied him in Star Wars. It's important that we match somehow. I'm always watching him in the first one, the scene in his house where he shows Luke his laser sword for the first time. He's got such a specific voice, the Obi-Wan voice we know, as we associate with an older man, kind of a fatherly voice. There's something



PHOTO: OLIVER ROYCE

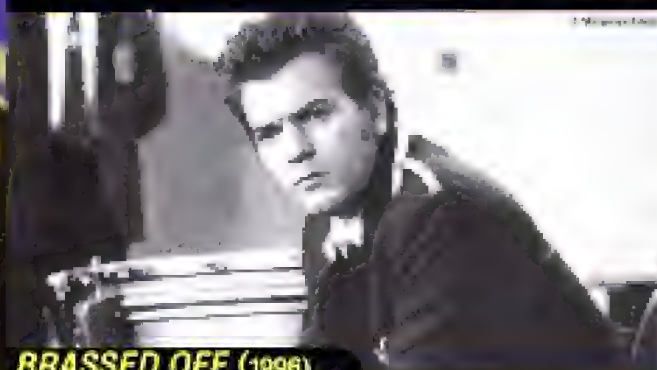




Actor Ewan McGregor takes a brief break between shooting on Stage A at Leavesden Studios.

really paternal about him, quite calming. He knows what he's about. He's been sitting in the desert for a long time sorting himself out, so I think he's very centered. I'm now going to have to start growing a gray beard, I think."

There were other challenges to wearing the Kenobi cloak—literally. "It's so huge," McGregor says of his Jedi robe. "You're always falling over it, fighting in it, my sword's going up my sleeve and under my cloak. It looks great, and



**BRASSED OFF (1996)**

it's a great idea on paper, but it's pretty hard to wear."

Still, robe problems aside, McGregor says the lightsaber battles in Episode I are "really cool. I think the fighting in this film is much grungier than the stuff in the first three. It's slightly more aggressive, more ferocious, and faster. They're going to beef it up a bit from the other movies. I think it's rather quite violent, quite busy fighting."

McGregor says the intensity of the duels makes perfect sense. "There's a lot of talk in Episodes IV, V, and VI about what the Jedi used to be like, and yet you never know what they're really about," he explains. "So you see us kick some butt in this film. I mean, we're jumping all over the place. So it's great to go back and see what everyone was talking about. Why was everyone hanging on about the Jedi? Here, we're drawing the world what we can do."

Although he's fought and even fenced in other projects, McGregor says his work for Episode I, for which he trained intensively with Stunt Coordinator Nick Gillard, is "not like any fighting I've done before. It's lightsaber fighting—it's a skill of its own. I get to be fluid. When I'm fighting, I do lots of twists and spins and twirls and showing off a bit. I've been doing a lot of work on it. Every job you do requires you learning some new skill—it's one of the nicest things about what I do."

But his skills were put to the test when it came time



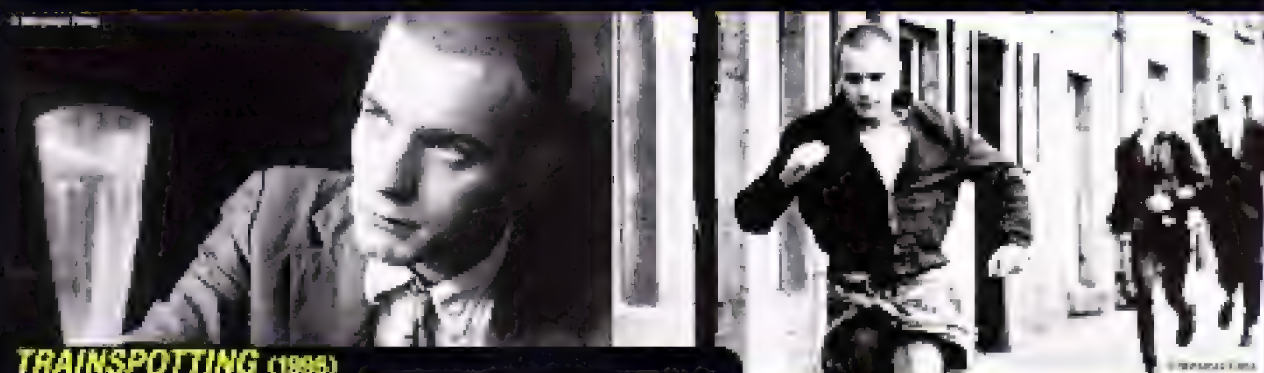
...McGregor says the most powerful special effect was created not by ILM but by a higher authority. *"Tunisia,"* he says, *"is so mind-blowing and huge, it kind of puts you in your place..."*

to move from the training mats to principal photography. "It's easy to just go with it when you're not on the set," McGregor confesses. "When you're on the set, suddenly you remember there's 150 people who've come to watch, which makes you nervous. You want to be *Rash* doing it—That's very important to me. Nick's perfect because he'll really egg you on to get them right. The fights will be great."

In addition to mastering the art of the lightsaber, McGregor also had to contend with the most extensive use of blue-screen technology ever put to film, which meant that he spent much of the shoot reacting

to it. In fact, McGregor says director George Lucas was completely unfazed by the sandstorm. "George said, 'Oh, this is a good omen.' And we said, 'What?'" But he said, "Oh, this happened in the first one, and this is a good thing that we've had our set destroyed."

"And everyone just carried on," he continues. "I would have thought on a film like this they would go, 'OK, filming is stopped for two days



TRAINSPOTTING (1996)

to elements that would be added to the film later. "Playing off things that aren't there is quite tough," he says. "It's more a technical exercise—making sure you're all looking at the same point, although it's just a point in the air. It's a rather slow and laborious process."

Initially, he found most of the special effects fascinating, but McGregor says he soon stopped trying to figure out how all the state-of-the-art equipment worked. "I'm kind of confused about the ILM guys," he says. "I'll ask, 'What does that do?' Someone will explain it, and my mind will just go, 'I'll switch off and then at the end I'll go, 'Oh, right.' Because I can't understand, I don't need to either. It's so confusing I don't even bother to ask anymore."

But McGregor says the most powerful special effect was created not by ILM but by a higher authority. *"Tunisia,"* he says, *"is so mind-blowing and huge, it kind of puts you in your place,"* and that was especially true the day a gigantic sandstorm hit the area, wiping out most of the Episode I sets. "Seeing that was quite extraordinary," he says. "I've never witnessed anything like it. We saw this wall of sand coming inward us—from the comfort of the hotel I have to say, not from the desert. It hit us and the lightning was going across the sky. It was awesome, amazing."

When he showed up on the hard-hit *Star Wars* location after the storm, McGregor was happily surprised to learn that the show was going on. "I thought it was really exciting, and it was great to see Rick McCallum," he says. "He's such a producer, he was running around—he was just kind of in his element, and we were going to carry on filming."

while we fix everything—everyone just lie by the pool." But we solved the problem by filming some where else that hadn't been damaged so much while everyone patched up the damage. And everyone did. The crew pulls together because they're a brilliant crew."

McGregor says the laid-back response to natural disaster was typical of the director. "He just deals with everything as it comes, and with a sense of childlike excitement about it," he says. "He's very straightforward in terms of lights, when it comes to blocking, he's so inventive on his feet. But on the whole he knows exactly what every frame of the film is going to look like."

"I like him a lot. I like working with him because he lets you get on with it. He's cast us all because we can get on with it, really, without him having to worry about us too much. If you do something he doesn't like, he tells you, but on the whole you just crack on with it."

Lucas isn't the only member of the Episode I team that McGregor admires. The actor says he never expected to be so impressed with his young co-star Jake Lloyd,





Episode I Stunt Coordinator Nick Gibard shares a light moment with actor Ewan McGregor just prior to a heavy-duty stunt on the Flight Shed I stage at Leavesden Studios.

who was eight years old when he filmed his part as the young Anakin Skywalker. "I've never worked with a kid actor as good as Jake, ever," McGregor says. "Jake is just phenomenal. I've never once heard him complain. I find myself saying, 'How many takes are we going to do on this scene,' and then I look at him and suddenly I feel ashamed because he's never complained at all."

"He pulls your pants off with his jokes and stories," McGregor continues. "He's very good fun to have around. I

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**VELVET GOLDMINE (1998)**

really enjoy him a lot, and he's brilliant. It seems to be really good, the work he's doing."

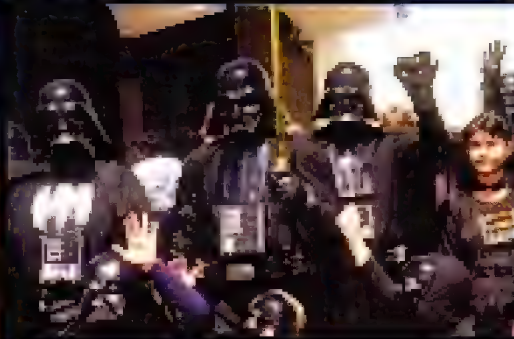
Jake's youth is also an echo of Ewan's when he first became enchanted with the Star Wars saga. "I felt really different about playing this role," the actor says. "Most of the films I've made so far, my daughter can't watch because they're full of heroin and needles. And that's the really important thing about Star Wars. They're for children. It's about love and peace and warfare and the people. It's a fairy tale—princesses and princes and good and evil."

"Fairy tales are so important for kids. Because I grew up with that. I read them to my daughter. Some people don't. A lot of people have stopped, and so nursery rhymes and fairy tales have stopped. The kids don't know what that is. So in a way, if this replaces that, then I'm really happy to be part of it. I love kids, and I remember how it felt watching Star Wars when I was six, and for my daughter to be able to sit and watch this with me in it..."

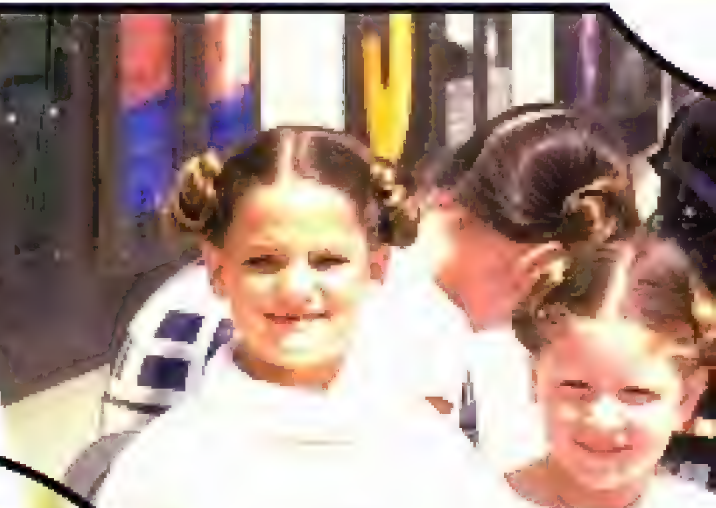
Ewan McGregor pauses, contemplating that moment. "I don't know quite what she'll make of that," he says, smiling. "We'll ask her later, in a couple of years." ☺

—Reporting by Lynn Hulse and David West Reynolds

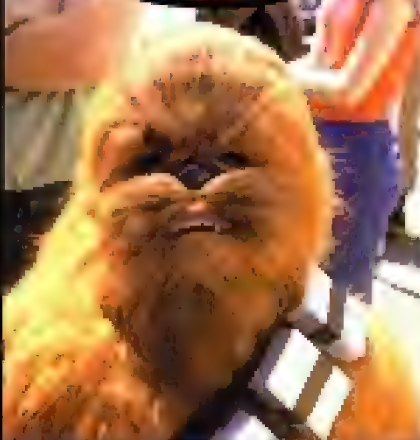




# RETRACING



Fans who dressed up as their favorite characters got free admission to a 1979 screening of *Star Wars* in Los Angeles. Photos courtesy Lucasfilm Archives.





## A Fond Look Back at *Star Wars'* First Official Fan Publication



# BANTHA TRACKS

If you want news about your favorite movie, what do you do? Turn on one of the many cable TV entertainment shows? Surf the Net? E-mail some friends? Well, 20 years ago this wasn't an option for *Star Wars* enthusiasts. Back when there was not a single Boba Fett Web site, fans had *Bantha Tracks*, the groundbreaking newsletter that Lucasfilm published for almost 10 years.

During the course of 35 issues from 1978-87, the grandfather of the *Star Wars Insider* was more than a newsletter for fans. Although the meat and potatoes were always *Star Wars* trilogy news and interviews, *Bantha Tracks* went deeper than what one would expect for a fan club publication. The newsletter's editors (Craig Miller edited the first eight issues, Jok Church handled the last three, and the bulk of *Bantha Tracks*—issues 9 through 32—were edited by Maureen Garrett) strove to ensure that, like most everything associated with *Star Wars*, the Fan Club and its newsletter would be of only the highest quality.

There were extensive how-to articles about the growing fields of special effects and animation, using the talents from Industrial Light & Magic to teach the courses. *Bantha Tracks* held "creativity contests" and published fan-created artwork. An international pen pal service debuted. After a couple years, the newsletter added a consumer catalogue to order licensed products. During the course of three dozen issues, *Bantha Tracks* was at the core of *Star Wars* fandom.

### COMING SOON: "STAR WARS II"!!

*Star Wars* opened in May, 1977, and the Official *Star Wars* Fan Club was launched in July, 1978. The first four issues of the newsletter—which were published by outside licensee Factors, Inc.—didn't have a name. So like any good fan publication, editors let the readers pick the new name. *Bantha Tracks*—announced as the new name in the fifth issue—was ultimately decided in a fan club contest. The winning name was submitted by fan Preston Postle of Avon, Ohio, who won three ceramic *Star Wars* mugs for his effort. Among the newsletter names that almost made the cut: *The Comlink* and the eerily prescient *Inside Star Wars*.

The first issue was a slim four pages with just two black-and-white photos. It was part of a membership kit sent to Fan Club members (and was reproduced last year in author Steve Sansweet's *Star Wars Scrapbook*). That first issue hinted at what would be regular features, giving behind-the-scenes news, a biography of George Lucas, and production notes about droids and lightsabers. It also announced that "*Star Wars II*" would be released in early 1980

and declared, "Many of the characters—Luke Skywalker, Princess Leia Organa, and Han Solo—will be returning, along with R2-D2, C-3PO, Darth Vader, and probably Chewbacca."

As the Fan Club got off the ground that first year and *Star Wars* became an international sensation, the newsletter tried to keep up with it all. It told fans that new products were on the way to stores. It answered questions about the movie's production and listed addresses to send mail to the cast. Within two issues, the fan club newsletter hit its stride and added more features. Issue #3 was the first to have an original interview with a cast member, Mark Hamill.

Like most of the interviews that can be found in old copies of *Bantha Tracks*, the first Hamill interview has nuggets of *Star Wars* trivia not found in any other place. To the Fan Club newsletter, Hamill revealed that he found out about the casting call from a close friend, Robert Englund, who had read for the part with director George Lucas. Englund would go on to great fame as Freddy Krueger in the series of *Nightmare on Elm Street* horror films, but in November 1975, he and Hamill were struggling actors looking to break out of bit parts and TV work.

BY KEVIN  
FITZPATRICK



# BANTHA QUOTES

"It was a problem keeping it in place. It drove the wardrobe person nuts."

—Carrie Fisher, on her *Return of the Jedi* bikini, *Bantha Tracks* #26, fall 1984

"My ambition is to be an actor, especially in films, and I would very much like to do another *Star Wars* movie." —Warwick Davis, *Bantha Tracks* #23, winter 1984

"The headpiece was very heavy and by the end of the day my neck muscles were really sore. Also I was terrified that if I fell, the skull cap's weight would snap my neck." —Michael Carter (Bib Fortuna), *Bantha Tracks* #24, spring 1984

"Actually I was so cold that they used to wrap me up in Sandpeople costumes. The costume was so shiny it reflected the sunshine so I used to stand there and shake with cold. The weather was erratic—wonderful one day and freezing the next. It made everybody pull together." —Anthony Daniels, *Bantha Tracks* #7, winter 1980

"We're sort of like a family. Carrie is sort of like my little sister, and I'm Harrison's little brother. Harrison is a serious actor, and a brilliant one. I'm surprised he didn't get an Oscar nomination for Best Supporting Actor. He was just riveting, I think. During the filming, I had such a crush on Carrie. ... Oh yeah, I really love her. ... She's a wonderful girl, and I really fell in love with her. Not at first. At first I thought, 'She's Debbie Reynolds' daughter, a movie star's kid.' I didn't give her a fair appraisal. Do I get the princess in the next picture? Can I just hold hands with her?" —Mark Hamill, *Star Wars Fan Club Newsletter* #3, April 1978

"To do a good story on film is a challenge. To make a world on film is a miracle. The other day I found myself talking to my garbage pail. I couldn't understand why its top didn't close when I asked it to." —Irvin Kershner, *Bantha Tracks* #5, summer 1979

"I had totally ruled the part out," Hamill said in the interview. "I had thought George was unimpressed, and I went and tried out for *Apocalypse Now*. Fred Roos was the casting director, and he's very instinctive. I think he really helped me get the part. I think he pressured George to pick Carrie and Harrison and me. We were cast as an ensemble. There were two sets of three actors. We were never mixed and matched."

As the newsletter grew, it kept some regular features. One that was popular for years was the simply titled Q & A column, forerunner to the Insider's letters section, Rebel Rumblings. Often a clearinghouse for rumors, Q & A can be funny to read today.

For example, the second issue answered a question that has baffled us all since 1977: why didn't Chewie get a medal? Editor Craig Miller waggishly dashed off this answer, unintentionally stepping on the toes of all Chewbacca supporters: "Wookiees don't approve of medals. After the ceremony at the Rebel base, they flew to the Wookiee planet for a celebration." So there you have it—Chewie didn't get a medal, he got a party!

## EPISODE 9 RELEASE DATE!!

The best thing the newsletter could provide in the early days of the trilogy was solid information about the progress of *The Empire Strikes Back* and *Return of the Jedi*. All production and tentative release dates were always included in the quarterly publications. By the time *Empire* was in the works, the newsletter was beefed up with more pages and photos. A full 10 months before *Empire's* debut, *Bantha Tracks* presented an interview with director Irvin Kershner. In that hot summer of 1979, with May 1980 seeming a millennium away, mouth-watering photos of Luke atop his tauntaun and a diagram of Boba Fett's armor teased the imagination of fans.

Before he became the superstar he is today, Harrison Ford gave one of his most can-

did interviews ever for *Bantha Tracks* #6 in October, 1979. Although he had appeared in six films prior to *Star Wars*, Ford said he was getting fed up with TV work and was happy *Star Wars* took off, because he feared being type-cast. "I was either the sensitive brother, or the bank-robbing brother, or the business brother, or any kind of sensitive brother," Ford lamented. "Or the guy that didn't do it—the guy they think at the beginning did it."

Asked about the future of his career, Ford added, "I don't think about that at all. I would like to do what I'm doing for as long as I can make a living at it and not go totally bats. That's my ambition."

As anticipation for *The Empire Strikes Back* grew, a special interview with George Lucas preceded the sequel's triumphant release. "Empire is a much different film than *Star Wars*," Lucas said in *Bantha Tracks* #8. "It's a rather sad film, more of a tragedy than a comedy. As the second part of this trilogy it compares with the second act in a play. ...

In my opinion, *Empire* is a better film than the first one."

Elsewhere in the same issue is an announcement about "Revenge of the Jedi" (then the working title for *Return*) being the sixth episode of nine chapters. "Should the production of the nine films continue at the same rate," the newsletter reported, "we can expect to see the ninth film released in the spring of 2001."

Yeah, we wish!

## INSIDE SCOOP ON REVENGE OF THE JEDI!!!

With First Daughter Amy Carter on the cover, *Bantha Tracks* ushered in the next phase of *Star Wars* devotion with the Washington, D.C., premiere of *The Empire Strikes Back* in May,



ABOVE: Issue six of *Bantha Tracks* features an early candid interview with Harrison Ford.



**"WHEN IT FIRST STARTED, I WOULD GET LOVE LETTERS FROM NINE-YEAR-OLD BOYS WHO WOULD COMPARE ME TO, WELL, NOT QUITE A 'SUMMER'S DAY,'" FISHER SAID THEN. "IT WAS VERY SWEET OF THEM. THEY SENT SUCH LOVELY LETTERS."**

special effects experts. Issue #15, in February 1982, was almost entirely devoted to one of the longest interviews ever with conceptual artist Ralph McQuarrie.

Along with the newsletter, great premiums were also sent out to fans. Who was the coolest guy in the cafeteria? The one with the Star Wars Fan Club patch sewn on his denim jacket? A small round cloth patch was one of the earliest premiums, along with a series of metal badges at nominal cost. The Fan Club even sent out an envelope with *Bantha Tracks* that contained a membership card with your "Force Number" on it, and also encouraged "Rebel Recruiters" to sign up new members, rewarding them with a T-shirt or a round button emblazoned with the image of, you guessed it, a bantha.

Issues 16 through 33 are all devoted to *Jedi*, and provide some of the best coverage of the film. It all kicked off with an on-the-set interview with Carrie Fisher, the first time she was featured extensively in *Bantha Tracks*. Displaying the wit and sharp sense of humor that continue to serve her well as one of Hollywood's hottest script doctors, Fisher was in a playful mood when she sat down at Elstree Studios in 1982 for a lengthy chat.

"When it first started, I would get love letters from nine-year-old boys who would compare me to, well, not quite a 'summer's day,'" Fisher said then. "It was very sweet of them. They sent such lovely letters. Much of my mail

was from children, and some grown-ups, who had seen the movie 50 times each. I like the fans. If any of them write me after they see *Revenge of the Jedi*, and the changes in Leia's character, I hope they will still speak of that summer's day. I'll look forward to those letters."

As the *Star Wars* insider has done with Episode I and the Special Edition, *Bantha Tracks* primed some production photos and pre-production artwork many months before *Jedi* was released. Well before "Revenge" came out, the newsletter featured McQuarrie paintings of the battle on the sail barge and Bib Fortuna meeting Threepio and Artoo, as well as photos of Admiral Ackbar, Max Rebo, and Leia and Luke swinging across skills.

But then as now, *Star Wars* filmmakers kept the emphasis on story. "I think any successful drama contains an enormous amount of myth," said *Jedi* director Richard Marquand in *Bantha Tracks* #20. "Otherwise, what is it? It's superficial, of no significance."

Among the most popular parts of *Bantha Tracks* were the regular "Creativity Contests" that triggered a deluge to Lucasfilm from around the world. *Bantha Tracks* and ILM staffers judged categories like literature, models, 2-D art and film.

"What I remember about *Bantha Tracks* and the Fan Club are the contests," recalls Sel Eddy III, a 3-D camera matchmove supervisor at ILM. "We used to be able to walk down the street to the 'A' Building where the Fan Club office was located to view and judge the various pieces of artwork that people had sent in. I always found it amazing and fun to see the amount of work some people would do on these projects. I personally enjoyed the younger kids' works the most."

But while the Official *Star Wars* Fan Club reached its peak membership in February 1984 (nine months after *Jedi* opened) with 184,046 members, *Bantha Tracks* was already starting to look less and less like a *Star Wars* publication.



1980. Surprisingly, *Bantha Tracks* was low-key with its presentation of the news. *Empire* may have been the most anticipated sequel ever made, but the newsletter devoted just a page and a half to its release, opting instead to give fans a dose of insider information: an in-depth feature on the animation that went into making the tauntauns move, and the first announcement of a new movie coming from Lucasfilm: a little something called *Raiders of the Lost Ark*.

After *Empire* struck, *Bantha Tracks* had to fill three years before *Return of the Jedi* would be released. Luckily, Lucasfilm had plenty going on. The newsletter was at times taken over with Indiana Jones news, giving *Star Wars* a back seat.

The Fan Club's first mail order catalogues came out following the release of *Empire*. So did the first contests, which gave away lavish prizes, including trips to the set of *Return of the Jedi* and models from the ILM shop. The *Bantha Tracks* pages were also filled with profiles of diehard fans, photos from costume contests and lots of interviews with co-producers and





# BANTHA QUOTES

"The scene I did with Carrie Fisher I enjoyed so much. She was so kind to me. It took one whole day to shoot this scene and she always helped with my head and revived me with milk and cookies." —Warwick Davis, *Bantha Tracks* #23, winter 1984

"George told me the story in Hawaii in May 1977, a week before *Star Wars* opened. He had gone to Hawaii to get away from what he thought would be a monumental disaster. At dinner one night, when George got the news that the film was a hit the first week and he was suddenly laughing again, he told me the story of *Raiders*. I said, 'That's a really terrific story, George. It's something I'd like to do.' About six months later he called me up and said, 'If you're still interested, I'd like you to direct this when you get a chance.'" —Steven Spielberg, *Bantha Tracks* #12, May 1981

"Kids in Hong Kong and Peru don't know the story of Robin Hood or the legends of King Arthur. What they talk about is Luke Skywalker. That's terrific. This strong mythological quality is why, although they don't quite realize it, people go back to the *Star Wars* saga time and again for succor, for nourishment, relief... like an oasis when crossing a desert." —Richard Marquand, *Bantha Tracks* #20, May 1983

"We thought of putting the camera and operator on a motorcycle, of using a cable overhead. We even thought of shooting the film with a man wearing a rocket suit, the one used in *Thunderbolt*. But, for various reasons, none of those ideas was feasible. We figured that what we wanted to do was simply walk through the forest with a camera and record what was seen as we went along." —Dennis Muren, on the *Jedi* speeder bike chase, *Bantha Tracks* #21, August 1983

"I grew up in the *Star Wars* saga. While everyone else was 25 to 30, I was only 19 when the filming started. I wasn't even fully formed physically. You can see me growing in each new episode.... I almost think I look totally different now that I have lost all my puppy flesh, and so on." —Carrie Fisher, *Bantha Tracks* #16, May 1982



Fans who dressed up as their favorite characters got free admission to a 1978 screening of *Star Wars* in Los Angeles. Photos courtesy Lucasfilm Archives.



## THE ENDOR IS NEAR

About a year and a half after *Jedi* was released, *Bantha Tracks* was faced with a major problem: there was little to report in the *Star Wars* universe. Long features were written about model making and special effects, including many fascinating, expansive interviews with the special effects experts who worked on the trilogy, before coverage of the Ewok TV-movies and other Lucasfilm projects took over.

Profiles were still produced on some of the secondary characters, such as Michael Carter (Bib Fortuna) in #24 and for the first time, Warwick Davis (Wicket) in #23. The then-14 year old Davis revealed that his hobbies included "remote controlled car racing, playing records and tapes, riding my motorbike at 40 mph, and putting on puppet shows with my sister Kim."

By the mid-'80s, *Bantha Tracks* was largely filled with news about *Indiana Jones* and the *Temple of Doom*, the Jim Henson-Lucasfilm production *Labyrinth*, the animated Ewoks and *Droids* Adventure Hour TV series and the Disney/Michael Jackson project, *Captain EO*. If that doesn't bring back childhood memories, three other words might: *Howard the Duck*. Whole issues of *Bantha Tracks* were given over to the character's dismal 1986 movie, including an interview with proto-techno keyboardist Thomas Dolby, who did the soundtrack.

By this time, *Star Wars* was about to mark its 10th anniversary, and the eagerly-anticipated *Star Tours* was to open at Disneyland. But with Fan Club membership having dwindled





# BANTHA HERDER

**A FEW WORDS  
WITH BANTHA  
TRACKS EDITOR  
MAUREEN  
GARRETT**

## The longtime guiding force

behind *Bantha Tracks* was Maureen Garrett, who worked for Lucasfilm for seven years, five of them as head of the Fan Club and *Bantha Tracks*. Today, she resides not far from Skywalker Ranch, and remains active in the movie business, serving most recently as a production coordinator for some of the special effects in last year's *Spawn* feature film.

"When I first saw *Star Wars*, I never thought I'd work there," Garrett recalled. "I was at a meeting of the Los Angeles Science Fantasy Society in the early winter of 1979. Craig Miller from Lucasfilm came to a meeting and said they were looking for someone to work on the Fan Club."

Beginning with the fifth issue of *Bantha Tracks*, Garrett was on the staff for almost every issue to follow. She said she fondly remembers the people she met. "Some of the interviews I got to conduct," Garrett said, "like Ralph McQuarrie, were incredible—and Ben Burtt, Richard Marquand."

Even more memorable, she said, was being able to witness firsthand the creation of a new *Star Wars* movie. "In January, 1982, I went to London and visited the set of *Return of the Jedi*," Garrett remembered. "It was one of the coldest winters ever over there, that's what I remember. I'll never forget Stage Five—it had the Emperor's Shuttle, and it was just extraordinary. One big thing was I managed to be in there when Vader was dying. We were not supposed to be in there, and they made a pretty big deal that we couldn't tell anyone. That was pretty exciting to watch."

"I also remember seeing the full-size *Millennium Falcon* in a graveyard," Garrett continued. "They took it apart; all that lumber was just piled there. So many memories come to me from that trip."

Garrett's love of the films made her work for the Fan Club and its newsletter all the more fulfilling. "The best was the creativity contests," she enthused. "The entries were just precious. So different from what you'd get today with everyone using computers. These were from the heart—claymation films, drawings, and models. We posted them on the walls. George and the others came and looked at them all."

Garrett said she wants to give something back to her fellow *Star Wars* fans before the prequel opens in May 1999: she is building a Web site. She's got a lot of mementos in her personal collection she wants to share with fellow beloved fans. "I have a lot of really cool photos from George's picnics—me sitting on the Emperor's Throne, lunching with C-3PO," she said. Indeed, Garrett has some collection: she even owns a large piece of the original Death Star trench model, though some bits of it were used for contest prizes.

Looking back, Garrett said she takes pride in knowing that the original *Star Wars* Fan Club was a sincere effort made by and for fans. "The thing I got out of it, what we did, was that it all wasn't a for-a-profit venture—it was from the heart," she said. "The Fan Club did make money, but it was all put right back into the club for unique prizes. What made me happiest is when we inspired some kids to create something unique. It inspired people. *Star Wars* was a spark, a catalyst, it was everywhere. It's been a long time since the nation has rallied or joined behind something like it." ☐

—Kevin Fitzpatrick



down to about 5,000, George Lucas himself announced in *Bantha Tracks* #33, "Lucasfilm has taken a break from the *Star Wars* saga to complete new film projects. The Fan Club is going to take that break too." The 35th issue, coming in 1987 on the tenth anniversary, would be the last for *Bantha Tracks*.

## A NEW HOPE

But the Official Fan Club didn't stay dormant for long. *Bantha Tracks*' remaining subscriber names were turned over to independent publisher Dan Madsen the following year. He launched *Lucasfilm Fan Club Magazine* as a quarterly publication in 1987, helping to keep fan interest alive during the "Dark Years" when the *Star Wars* saga took that break Lucas announced and fan interest sagged. In 1994, Madsen renamed the magazine *Star Wars Insider*, and last year the publishing schedule was increased to bi-monthly. Today, Fan Club membership has risen to about 150,000—and is steadily growing.

The first issue of the Official Fan Club newsletter began with a biography of Lucas that spoke of his deep love of moviemaking. The final issue of *Bantha Tracks*, published nearly ten years later, celebrated the saga's 10th Anniversary. Signing off on a high note, alongside a double-page chart that tracked the *Star Wars* saga from 1977-87, editor Jak Church wrote simply, "May the Force be with you... always." ☐

*Kevin Fitzpatrick wrote a retrospective of American Graffiti in Star Wars Insider #52 and interviewed director Jon Jonhston in #28. He resides in New York City.*



The man who rediscovered Tatooine and first pulled back the curtain on the lost Anchorhead scenes shares his latest discovery—a whole other version of *Star Wars*.



# the evolution of STAR WARS

*It turns out the "Lost Scenes" of Luke Skywalker and Biggs Darklighter in Anchorhead, cut out of the original Star Wars over 20 years ago, were just the tip of the iceberg.*

The subject of speculation and discussion for many years even though we knew the material they contained, those missing scenes were like my own personal holy grail. When I finally got a look at that long-sought footage, released for the first time from the Lucasfilm Archives (*Star Wars Insider* #35), I thought I had enjoyed the last of my "archaeological explorations" of *Star Wars* that began in the Tunisian desert (*Star Wars Insider* #27 and #29).

But recently, I discovered that a whole alternate version of the movie still existed—a very early cut of the entire film, which included much more than I had never seen, and even more than I had never even suspected. Preserved in the fabled Lucasfilm Archives and gathering dust was another archaeological treasure, and I tracked down this look into the past at a *Star Wars* that never was. This, for the first time, is the story of that "Lost Cut" of *Star Wars*. >>

by Dr. David West Reynolds







# RS

## exploring the lost cut



### a work in progress

Before *Star Wars* attained the form that won it an Academy Award for Best Editing, before the film was even finished, before the special effects and the shooting of the last scenes on the list—there was an early prototype of the film.

John Jympson, a British editor, had been brought into the production because George Lucas and Gary Kurtz liked the way Jympson had cut the 1964 film *Zulu*. Jympson had also cut the Beatles' classic, *A Hard Day's Night* (1964), which featured the work of Lucas' chosen *Star Wars* cinematographer, Gil Taylor. While shooting in England was drawing to a hurried close in 1976 (the *Blockade Runner* interior shots had yet to be completed), Jympson assembled for Lucas and Kurtz a work-in-progress from the available footage—a rough cut of the film which lacked all the special effects, some scenes, and all the finishing touches, but which nonetheless offered a vision of how the movie was coming together.

George Lucas chose to completely re-edit the film in a different style

[1] Our investigative archaeologist brings the *Lost Cut* to light. [2] The packed *Lost Cut* briefing room shows more pilots and technicians than seen in the final cut. [3] Jaws return to the real partial sandcrawler in Tunisia, before it was replaced by a McQuarrie matte painting.



...this alternative version of the film is of historical interest because



at the work isn't progress



upon his return to California, and recruited the team of Richard Chew, Paul Hirsch, and Marcia Lucas to help him create the famously brilliant cut of *Star Wars* that entertained the world. Jymson, meanwhile, would go on to a busy career editing feature films such as *A Fish Called Wanda* and Frank Oz's *In & Out*, leaving the *Lost Cut* of *Star Wars* far behind.

This early cut of the film was never meant as a polished work for presentation, and it was not the *Star Wars* that Lucas was ready to show anyone. (And given that it has been carefully stored in the archives for over 20 years, it was never really "lost," either.) But this alternative version of the film is of historical interest because it is so different from the final cut we know—it contains 30–40% different footage, revealing alternate

angles, additional action, longer cuts, and deleted moments and scenes. The differences display the range of material that Lucas and his team sculpted in the editing room to create the final version of the film. They also offer insight into the creative process and into subtleties of the characters and story.

The "Lost Cut" survives today as a silent black-and-white 35mm copy in 13 reels. The never-before-seen color illustrations in this article come from the original dailies of deleted scenes, an incredible find in the archives. Special thanks for all of this are due to the redoubtable Tim Fox, capable film archivist for the entire *Star Wars* Special Edition project and world expert on the footage records of *Star Wars*. Tim organized all the archival *Star Wars* footage. Poring over the original continuity logs and hunting up everything I was looking for, he made this archaeological journey to 1976 possible.

## a different feel

I watched the *Lost Cut* in its entirety at an editing station at Skywalker Ranch. The ancient reel cans are labeled "The *Star Wars*," as the film was still known at the time the cut was made. I was expecting to see





ause it is so different from the final cut we know...



a slightly different version of the movie, but I was amazed to see just how different this version of *Star Wars* was. The editorial approach to presenting the film was substantially different than that taken in the final cut, and this gives the *Lost Cut* not only different specific material but a different overall feel as well.

The *Lost Cut* takes a very documentary-like approach to presenting *Star Wars*, emphasizing clarity and thorough coverage rather than the taut dramatic focus seen in the final cut. The main deleted scenes in the *Lost Cut* are those we already know: Luke at work in the vaporator field spotting the space battle overhead (seen as a lens flare with sparkles to indicate laser fire); his interaction with Biggs and the others in Anchorhead; and Han Solo's confrontation with a human Jabba the Hutt, which was restored and enhanced for the Special Edition.

But many more additional lines of dialogue also appear in the *Lost Cut*. Most of these are present in the novelization, which followed the shooting script. The final cut expertly dispensed with nonessential lines in the interest of smooth and brisk narrative progress, but it is fascinating to see them here in so many places, filling out detail and nuances.

In one scene, Commander Jir tells Darth Vader on board the *Blockade Runner* that Leia "should be destroyed immediately," to which Vader counters, "No, my first duty is to locate that hidden fortress of theirs." Is this perhaps a reference to the Akira Kurosawa film *The Hidden Fortress*, often cited as a key inspiration for *Star Wars*? Later, when Tarkin learns of Leia's lie about Dantooine, he not only orders her terminated, but declares to Vader: "I'll find that hidden fortress if I have to destroy every star system in this sector!"

[1] Original view toward Mos Eisley in Tatooine, later replaced with a matte painting over a U.S. landscape. [2] Experimental landscape effect with projected background. [3] Checkpoint and far end of original Mos Eisley plaza shown in the *Lost Cut*. [4] Leia, visibly distraught, led away from the destruction of Alderaan in an unused shot. [5] Aunt Beru uses "blue milk" dispenser in her kitchen in deleted shot from before the dinner scene. [6] Clear view of the Millennium Falcon from the Death Star hangar control room, replaced with a closer shot of Luke in the final cut. [7] Han Solo and his mysterious girl "Jenny" in the Cantina. [8] Old woman in Anchorhead shouts at Luke to slow down in his landspeeder; yellow power droid hides in the background. [9] One of the several unknown Rebel pilots and technicians given close-ups in the *Lost Cut* during the briefing scene at Mos Eisley. [10] *Lost Cut* view of Luke's landspeeder parked outside Ben Kenobi's home shows the two clearly.



# clarity of action



In many other cases, the Lost Cut lines are the same as seen in the final cut, but the film coverage includes longer cuts, additional shots, or different takes of the actors saying now-familiar lines with unfamiliar inflections or from alternate angles. It often adds up to a more leisurely pace. The Cantina negotiation sequence between Ben Kenobi and Han Solo is filled with slow reaction shots to many of the lines, and longer pauses between them. The effect is less dramatic but more documentary in feel. It loses narrative tension but gains a kind of verité realism, an effect present in much of the Lost Cut.

## clarity of action

The Lost Cut's documentary approach also emphasizes clarity, especially in geographic and spatial relationships. The Lost Cut wants the viewer to understand exactly where everything is and how the action all fits together, even at the expense of dramatic or artistic concerns. This occurs throughout the cut in many shots and sequences.

We see Luke's landspeeder parked outside Ben Kenobi's home from a completely different angle in the Lost Cut. Here we see a more straightforward view, showing the shape of the hut and the placement of the speeder very clearly. The final cut used a more dramatic composition that was less instructive and more attractive, a typical contrast between the two editorial approaches. Both views are great uses of un-modified native Tunisian architecture. (No shot of this hut survives in the *Star Wars* Special Edition, which substitutes a model and a painted background.)

Another example of spatial clarity in the Lost Cut is the long left-to-



# character nuance

right pan shot which follows Luke's landspeeder across Mos Eisley plaza. In the longer Lost Cut version, we see the landspeeder travel all the way from the stormtroopers' roadblock to its parking spot just outside the Cantina. The path traveled is then very clear, and we visually understand exactly how the Cantina, the roadblock, and the street leading up to it relate to each other. The final cut's shorter clips within Mos Eisley help foster the impression of a larger city by leaving the transitions between shots unclear, implying more city in-between in our imagination. In the *Special Edition*, of course, Mos Eisley was made much larger through the addition of elaborate effects shots.

The Lost Cut also takes pains to clarify the action. In the final cut, as Ben Kenobi, Luke and Chewbacca head across the Cantina to Han's table, we wipe directly to the exterior shot of R2-D2 and C-3PO saying, "I don't like the look of this." But in the Lost Cut we linger on that shot of the group moving away—long enough to see a person in the foreground quietly noticing the lightsaber spectacle that has just occurred. He turns and moves for the door. The following cut is now to this same guy walking out of the Cantina. He flags a stormtrooper to report the incident. Right about here we pick up where the final cut version comes in.

It is interesting that the Lost Cut offers us a focus, however brief, on the individual who tips off the authorities to the Jedi presence in the Cantina. It is typical of the Lost Cut to make this connection clear, and also to "document" the individuals around the main story, giving them more screen time. This makes the *Star Wars* universe seem that much larger.

(1) The droids of Cantina patrons wait outside, while a witness to Kenobi's lightsaber handiwork comes out to flag down an Imperial stormtrooper. Note the Mos Eisley landspeeder and two Jawa pack animals. (2) Han and Luke congratulate each other after facing the Death Star TIE fighters together. (3) Luke decides not to put the restraining bolt back on C-3PO. (4) Early experimental cockpit shots used live projected effects rather than bluescreen, in order to economize. (5) Ben Kenobi has a lot more sneaking around to do in the Lost Cut.



# different footage

## character nuances

There are also a number of deleted moments in the Lost Cut that offer additional insight into the main characters. For example, while Ben Kenobi is in the Cantina demonstrating why Jedi don't need to carry blasters, Han Solo is not wasting his time idly with drink alone, and he's not just talking shop with Chewbacca either. In fact, the Lost Cut reveals that Han has a girl at his side, named "Jenny" in the original continuity logs. The Corellian spacer and his girl watch with some amusement as the thugs are cut down across the bar by the old man and his old-fashioned weapon. Nonplussed by the violence, Han and Jenny kiss just after the severed limb drops to the floor.

The effect is to emphasize what a callous crowd this is. From watching the final cut, one would presume Han to be a ladies' man, but this aspect of his character is, typically, not left to the imagination in the literal-minded Lost Cut.

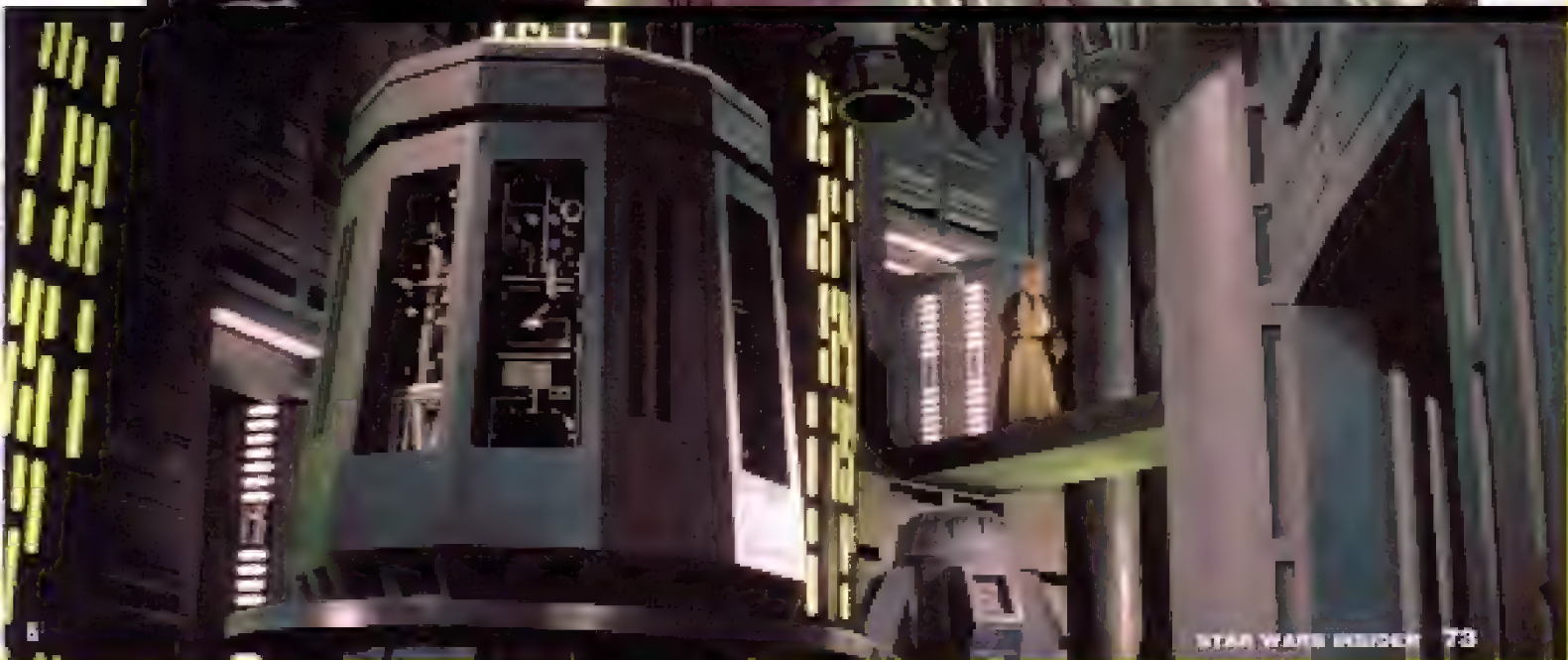
As Luke is busy repairing C-3PO in Obi-Wan's hut, there is a deleted moment of interest between the farmboy and his droid. Having attached Threepio's arm, Luke prepares to re-install the restraining bolt on the golden droid's chest. As Luke brings the bolt up to put it in place,

Threepio shies away from it. The two exchange a wordless glance, and then Luke relents and puts down the bolt. (This is why Threepio has no restraining bolt in the rest of the film.) The deleted seconds reveal a moment in the development of the relationship between these two characters. In this gesture, Luke chooses to treat Threepio more as friend or employee than slave or machine.

Another surprise occurs in the Lost Cut right after the Millennium Falcon's battle with the Death Star's sentry TIE fighters. As Luke and Han emerge grinning from the gun turrets, Han turns to congratulate Luke, socking him on the arm and shaking him. Luke grasps his hand. Their relief at the victory is emphasized in this shot, but the important shading here is the developing friendship between the two.

In the Falcon cockpit shortly after, Han has his first real conversation with Luke. After the TIE battle and Luke's expert shooting, Han has finally accepted Luke as something more than just a farmboy. On top of their mutual congratulations, this cockpit conversation is an even more natural follow-up to the battle: Han's refusal later to join Luke in the Rebel attack on the Death Star then becomes an even more stinging turn-around. The deleted congratulation shot is just a quick clip, but it's a

## experimental effects





# the lost cut

It makes



shots

many extra corridors



character development moment that rings true and echoes later in the film when the heroes are reunited on the Massassi flight deck. >>

## experimental effects

In hopes of reducing the amount of optical effects work, the *Star Wars* production tried practical "live" alternatives whenever possible, and the *Lost Cut* includes them all since none of the special effects were yet available from the fledgling Industrial Light & Magic back in California. Practical versions of all the *Millennium Falcon* cockpit scenes were filmed, which used live projected backgrounds instead of bluescreen optical effects. In the black and white *Lost Cut* print these shots look just as good as the final effects shots! Practical versions of some shots featuring the Death Star Overbridge viewscreen appear in the *Lost Cut* as well.

The most amazing practical visual effect in the *Lost Cut* is a deleted experimental sequence showing Luke and C-3PO zooming across the desert in search of R2-D2, shot on a stage using the landspeeder cockpit and a projected background plate from Tunisia. This sequence is summarized by a single long shot of the hovering landspeeder in the final cut. In the *Lost Cut*, this sequence includes an exchange of several lines of dialogue as they travel. Luke reaches back to adjust the speeder's performance while C-3PO pilots, and the two discuss how to cover the missing astro droid mishap with Uncle Owen, just as described in the novelization.

The projected footage in the background shows the transition from



the salt flats to desert, then to rocky foothills and finally the big canyon of the Jundland Wastes. After half a dozen trips to Tunisia, I am very familiar with the landscape in each of these shots, and I was amazed to see that they represent a geographically accurate route between the site of Luke's homestead and the canyon where the Jundland Wastes were filmed!

There is even a point-of-view shot which shows Luke and Threepio entering the canyon which matches exactly with the shot where Tusken Raiders spot the landspeeder cruising through a valley far below. This background plate was apparently done using a hand-held camera in rugged terrain, and it produces a totally unconvincing effect—it's no wonder at all that this was dropped from the final cut. Still, it is a fascinating experiment that demonstrates early efforts to determine what kinds of effects were going to work.

Without the dazzle of the optical effects that would come later (and no one knew how spectacularly well they would be done), the *Lost Cut* takes its time to build excitement, suspense, and interest with additional footage, often focusing on either main characters or giving bit players more time in the spotlight.

For instance, in the *Lost Cut* there is no special effects shot of Ben on the tractor beam catwalk to show the dangerous setting in which his suspenseful action takes place. Instead, the *Lost Cut* works to create

[1] The *Lost Cut* favors clear, complete views of places and spaceships like this X-wing. [2] Darth Vader and Chief of Base Maz exchange dialogue cut from the final film: "They're starting to search the spiceport central," Maz informs Vader. "Send in more men if you have to," Vader replies. "Never mind the protests of the planetary governor, I must have those droids." [3] Escaped Rebels manage to slip past neglected Imperial officers on board the Death Star. [4] Deleted Death Star shot with live projected viewscreen effect. [5] Experimental landspeeder shot includes a Tunisia-like mosque as Luke and Threepio enter the canyon. [6] Deleted shot with title "Flash Gordon" confirming his spindly pursuer in a Mos Eisley back alley.



he Death Star seem larger and more labyrinthine



## out-of-place comedy

interest and suspense with the live action footage that was available.

Accordingly, we see quite a few additional angles of the tractor beam coupling zone—more passageways, catwalks, and bridges. Ben scurries around, hides, and sneaks past the guards in this dark lattice-work environment of strange tunnels and platforms, making his way to the tractor beam which here seems very hidden in the bowels of the Death Star. It is an interesting alternative feel for the scene—very similar, and yet the nuances are all different.

As often with the Lost Cut, there is an emphasis on geography and setting, and in getting the most out of the real locations as they were filmed. It makes the Death Star seem larger and more labyrinthine, and this effect is furthered by many extra corridor shots employed by the Lost Cut, which show Ben, Darth Vader, and our Rebel protagonists making their way through the dark halls of the space station. Their journeys are longer, and thus the station seems bigger.

## out-of-place comedy

This early cut needed to include everything so that editorial sculpting could begin in earnest. This accounts for a couple of gags in the Lost Cut which I could hardly believe I was seeing. These were unscripted on-set gags, like the bit with Chewbacca terrorizing the mouse robot, but these turned out to be too broad for the serious tone *Star Wars* eventually developed.

In one of these moments, after their escape from the trash compactor, our group of heroes appears in several deleted shots making their way through the Death Star corridors. Whenever Imperial officers

pass by the obviously-escaped group of armed Rebels, Luke, Han, Leia and Chewie act absurdly nonchalant, casually cradling their blaster rifles and practically whistling to look innocent. The only trace of this loopy gag that survives is a few frames, barely detectable at the beginning of one shot in the final cut, where the group arrives at the windows which overlook the *Falcon* in its hangar.

Another deleted gag appears in Mos Eisley, while the stormtroopers are searching the city. In a back alley, a little person listed in the logs as "Flash Gordon" is pursued by an alien so tall that only its stilt-like legs show on camera. "Flash" ends up running toward camera, escaping between the legs of the alien, which totters around in confusion. This wacky shot later found its true destiny—it was re-used by the legendary "Star Wars Holiday Special" in the featurette called "Life on Tatooine."

That surreal clip, simultaneously familiar yet foreign, was typical of the treasures I found in the Lost Cut. As the editing station flickered through the end of the last reel, I had to reflect on this vision of a *Star Wars* that might have been. Instead of making me more conscious of this work as a film, I found that seeing the Lost Cut actually made *Star Wars* feel more real.

In all its additional footage it showed me that this universe went beyond what I knew, beyond the edges of the film frame I had come to see as the limits of *Star Wars*. The Final cut took *Star Wars* exactly where it needed to be, but the Lost Cut furnishes us with a work-in-progress glimpse at the movie in the midst of its creation, a unique opportunity to explore *Star Wars'* origins. It was a fascinating trip through a familiar land where everything was different. ☛



# A NEW ERA IN STAR WARS COMICS

by Peet Janes

## INTRODUCING KI-ADI-MUNDI, JEDI AT LARGE



From artwork from *Star Wars: Galaxy Guide 4* by  
Doug Chiang

There is no one more mysterious in the *Star Wars* universe than the Jedi.

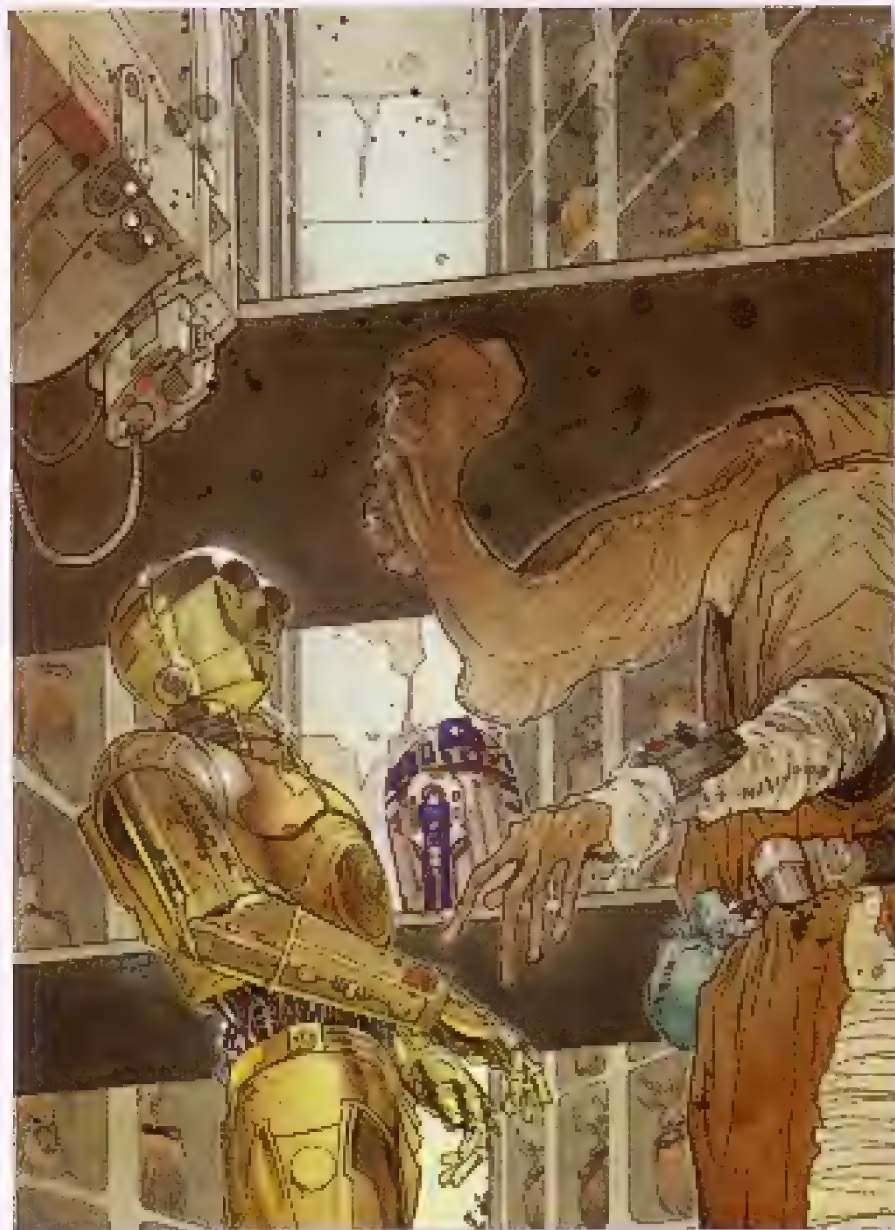
In fact, the creation of a Jedi Knight could be one of the most difficult aspects for artists and authors working on *Star Wars* projects. Over the course of the original film trilogy, and then through countless further extrapolations of the *Star Wars* saga, surprisingly little information has come forward about the Jedi. In a way, this is a good thing—as fans of the saga, we are encouraged to speculate endlessly, form our own suppositions, and vastly increase our enjoyment of *Star Wars* by doing so.

But for writer Jan Strnad and artist Anthony Winn, speculation is now becoming a reality as they set about creating a Jedi Knight for Dark Horse's new *Star Wars* ongoing title beginning in December. Not only must they put their speculations of who and what a Jedi is to paper, but they must also create the life, motivations, and personal struggles of the Corean Jedi Ki-Adi-Mundi in a way that encourages readers to continue that endless speculation.

Ki-Adi-Mundi is a synthesis of Lucasfilm's idea—"Here is a character, make him a hero"—and the shaping hands of writer Jan Strnad, a 20-year veteran of the comics industry whose previous *Star Wars* work includes the *X-Wing Rogue Squadron* story arcs "Battleground: Tatooine" and "Requiem for a Rogue," as well as the *Droids* miniseries, "Season of Revolt."

Jan's been a fan of *Star Wars* since before he even saw the film. "My girlfriend, Julie, and I were in a movie theater in Wichita, Kansas, when the trailer for *Star Wars* came on," he remembered. "I sat there, my eyes wide. I





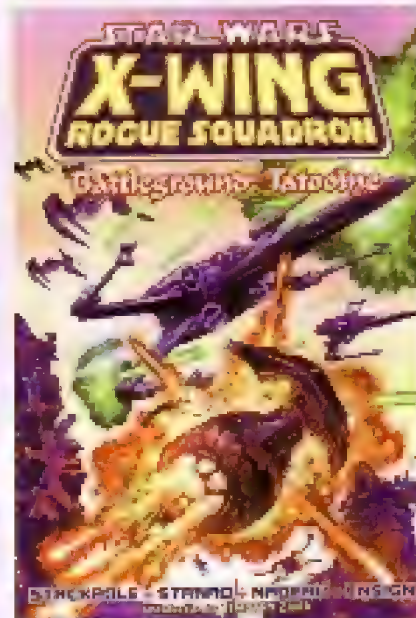
**Redemption, sacrifice, what motivates people to do the things they do, for good or for evil are some of the themes that come up** in KP's story. —JAN STRNAD, WRITER

couldn't believe what I was seeing on the screen. Remember that this sort of thing was brand new at the time, we'd never seen anything like it. When the trailer was over, I squeezed Julie's arm and said, 'They've made a movie for us!'

Jan was lucky enough to travel to Los Angeles and Grauman's (now Mann's) famous Chinese Theater in Los Angeles for a viewing of *Star Wars*: on a screen considerably larger than anything Wichita might have offered. "Blew me away, absolutely," said Jan. The film had such a tremendous impact on him that later in the

year, he incorporated it into his wedding. "Julie and I had an outdoor ceremony," he recalled. "I rented a couple of enormous speakers and Julie's son Tommy prepared bottle rockets and fireworks. When the preacher announced that we were married, Tommy set off the fireworks and the Throne Room music came on as we kissed. People later told me that their hearts were pounding at that moment."

One of Jan's earlier projects, *Dalgoda*, stands out as one of his favorites. Drawn by Dennis Fujitake in a clean line-art style reminiscent of Moebius, *Dalgoda* follows the adven-

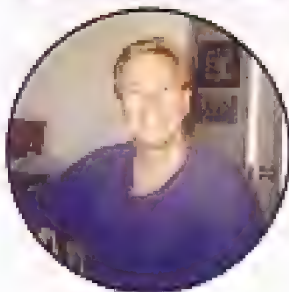


tures of the title character, an alien from a planet where sentient evolved from dogs. *Dalgoda* journeys to a future Earth just as a war has begun with an insectoid alien race, and he struggles with earthling prejudice even as he must help his new friends.

"Even now," said Jan, "when I meet new people, if they're familiar with my comic-book work they'll say, 'Hey, I loved *Dalgoda*!' Never mind that I've written for DC and Marvel, everything from *Batman* to *Batman* —they always remember *Dalgoda*." Some of the themes of the *Dalgoda* series carry over into the new story of KJ-Adi-Muñe, as the Jedi Knight discovers that some problems cannot be solved with a

**ABOVE:** Cover art for *Drabs* #5 by Ellen Forthoff  
**TOP RIGHT:** Cover art for *X-Wing Rogue Squadron* #20  
**BOTTOM RIGHT:** *X-Wing Rogue Squadron* Battle-ground: *Tatooine* all penned by Jan Strnad.





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lightsaber, and not everyone shares the same level of reverence for Jedi.

"Redemption, sacrifice, what motivates people to do the things they do, for good or evil, are some of the themes that come up in Ki's story," says Jan, who sums it up as, "How you can't simply live for yourself, but find self-worth in living for others." Ki-Adi-Mundi may be old at the outset of the series, but Jan's scripting suggests that a Jedi's learning is never really finished.

Artist Anthony Winn came into the picture through a glance at some photocopies of

his work floating around the Dark Horse editorial offices. The contemporary qualities of Anthony's pencils were further enhanced by a strong grasp of character in pages from his creator-owned project, *Serpentine*. How did Anthony feel when he was offered a *Star Wars* project? "I felt excited and a bit nervous," he admitted, "I had never done anything related to *Star Wars* before, and while I'm a fan, I'm not as big a fan as some of my friends."

While Jan's story outlines went through approvals at Lucas Licensing, Anthony busied himself by digging through the stack of provided reference materials and generating concept sketches for the details of the series. But references only went so far. The aim of this project

was to create an ongoing series of a new era in the *Star Wars* universe, and much of this particular project was left to the creators.

Ki-Adi-Mundi is a Jedi Knight of the world Cerea, an intentionally low-technology world whose mineral wealth is the target of devious outside forces in the form of criminals and unscrupulous Republic representatives. A Jedi of long years and vast experience, Ki's enjoyment with being the resident Jedi assigned to his own homeworld is interrupted by an enemy against whom he cannot wield a lightsaber, and a stunning victory is punctuated with a painful defeat. A familiar face with criminal associations steps into the picture, and the stage is set for mayhem.

TOP: *Dalgoda* cover art by Dennis Fujitaka. *Dalgoda* © Jan Strnad and Dennis Fujitaka. ABOVE: Writer Jan Strnad in his office.



**For the longest time, I've been doing work in the style of other artists, but now I feel confident in trying to establish my own style. John Buscema is definitely still a strong influence, though.** —ANTHONY WINN, PENCILLER

The title for the first story arc, "Prelude to Rebellion," hints at the greater themes that have always been a part of the best *Star Wars* stories, and that was Jan's first concern. "I want the story to be true to the spirit of *Star Wars*," he said. "Whatever I do has to fit in. It has to feel like *Star Wars* while still establishing its own identity and flavor."

Does Jan consider the task of creating an all-new character daunting? Not really. "I love creating new characters," he said. "The less baggage they carry, the better. On the other hand, it's great to be able to dip into the *Star Wars* well and draw out supporting characters to connect to the one I'm creating. Again, it's that balance between creating something new and connecting with what's already been done."

Anthony concurs: "It's fresh and new, allowing plenty of room for creativity, but it's also hard to guess what Lucasfilm and the readers want."

Jan's story of Ki-Adi-Mundi starts closer to the end of the character's career. Why wouldn't he start at the beginning? "Because life's not like that. When you meet someone for the first time, it isn't when they're born—except for maybe your own children. You meet them, form an opinion, and over a period of time you learn their history. To make this character real, I wanted to echo the rhythms of life."

Jan continued, "As we conduct our daily lives, we're continually remembering past incidents. Our actions now are influenced by what happened to us then. Physically, perhaps, we travel through time in a straight, linear fashion, but mentally and emotionally, it's all a big mishmash. I wanted this kind of psychological truth to inform the series."

Since the new series is something of a fresh start, it was decided that the artwork should be something that *Star Wars* comics readers had not seen before, a daunting task in the world of comics, where stylistic homage is as much a way of paying respect to one's teachers as it is a sure way to keep readers happy through familiarity.

"The influences on my work include the greats like Frazetta, Buscema, Alex Toth, and Will Eisner," said Anthony. "For the longest time, I've been doing work in the style of other artists, but now, I feel confident in trying to

establish my own style. John Buscema is definitely still a strong influence, though."

The chosen style for the series needed a contemporary feel, but also an elegance equaling the fantastic vistas that readers have come to associate with *Star Wars*. Further, it needed an artist capable of presenting a range of character in the story's focus, as well as a wide range of supporting characters. Anthony's varied catalog of past credits showed a range of skill that

would suit the new title well: the popular *Ripclaw* and *Wolverine* titles showed an ability to concentrate on a central main character, while titles like *The Avengers* and *Werewolf/Vampirella* showcased Anthony's ability with an ensemble cast of characters. *Star Wars* fans have come to appreciate character-driven stories as much as, if not more than, tech-driven stories, and the new series reflects that.

As Episode I approaches, great things are happening in every corner of the *Star Wars* universe. Come December, a new corner is going to be lit up. ☾

*Star Wars* #1: "Prelude to Rebellion" from Dark Horse Comics ships in mid-December.



Artist Anthony Winn



# LUNCHBOXES

PATCHES, COMICS, AND THE OTHER BASICS OF STAR WARS COLLECTING

by Steve Sansweet

Thanks to all of you who offered to help me move or unpack. Don't worry, though—the collection made the 400-mile trek northward in good shape. Well, I think it did, since everything is still in boxes and crates and will likely remain that way for many months.

You see, buying a place that's big enough to house one's collection doesn't mean that everything is ready when you show up and you just put things back out on shelves. No, my collection's new resting place is more of a barn right now. A huge barn, and one very well built to be sure, but a barn nonetheless. It needs just a bit of work ... like a new roof, insulation, climate control, walls. You get the picture.

So after a year of separation anxiety, my collection and I are at least on the same property again. But I figure it will be sometime next year before I see most of it again. I do have a target date, one that just seemed to come to me: May 21, 1999. Yes, that would be a great day to unveil the collection in its new home.

Now to your questions.

## Patch Work

**Y**ears back I enrolled my son in the Star Wars Fan Club, and he received three patches. One is shaped like the Chevron logo and says "Star Wars Lucasfilm Fan Club." The second is a black rectangle with *The Empire Strikes Back* in red, enclosed in a white Star Wars box. The third is a slightly larger rectangle with *Revenge of the Jedi* in red—yes, *Revenge* and not *Return*. Could you tell me anything about these patches, especially the third one.

Dan Reed Birmingham, AL

The Fan Club—first started as a license under Factors Inc., then taken in-house by Lucasfilm, and finally taken over by the current licensee, Fanzatic Media—has always offered "membership kits" to new members and occasionally to renewing members (see Bantha Tracks story, page 63). For years, especially under



An array of cloth patches, all of them given to crew members on the trilogy films.

**Years back I enrolled my son in the Star Wars Fan Club, and he received three patches... Could you tell me anything about these patches...**

—DAN REED, BIRMINGHAM, AL

Lucasfilm, an embroidered cloth patch was included in the kit. Often it was nearly identical to the actual crew patch given to those men and women who worked on the film, to be attached to caps or jackets.

Probably the rarest of the patches is the one with Yoda and the *Revenge* title; second rarest is the authentic *Revenge* logo patch that you received in the late 1980s (which was when the Fan Club patch was made. I presume they

threw the other two in because they still had them in some quantity).

I love cloth patches. They're small, colorful and easy to display. Unfortunately, many of the original ones have been bootlegged in the last few years by unscrupulous dealers and manufacturers, and they're very difficult to spot. Among those widely bootlegged is your *Revenge* logo patch, which is available at many shows for about \$5.





**What is the buzz on a *Star Wars: Episode I* pinball game? I have played the other *Star Wars* pinball games and can't wait to compare the prequel version to them. —JOE MAYER, CHICAGO, IL**

### Lando of the Lost

I recently purchased a Princess Leia in Ewok Celebration Gear. I noticed that her cheeks looked like she was blushing. I looked at other pictures of that figure and none of them had red cheeks. Is mine worth more?

I also ordered a Lando in General's Gear from the Jawa Trader. When I got it I noticed that the holster that goes over his shoulder was on the right side of his body. But a picture of him in Toy Fair had the holster on the left side. Is one worth more?

**Charlie Kruly Williamsville, NY**

Did you ever stop to think that Leia was merely embarrassed over such close inspection? Or that Lando, late for a Rebel briefing, slung his holster over the wrong shoulder? Well, there are enough real variations around that we don't really have to go looking for some that don't exist. Ewok Celebration Leia has some very light red or pink paint on her cheeks to give her a rosy blush, but it's so light that it might not be apparent in some photos. Presuming you know left from right, I'm mystified at Lando, since the strap and holster are part of the body mold and the holster is definitely under his left arm, or on the right side as you look at him mounted on a card. I'd love to see a photo of a Lando General with a holster under his right arm.

### Version .00

Recently I saw an ad from a dealer selling 1997 Power of the Force Kenner figures. He was asking \$40 for some figures described as "Green Card with Hologram .00 on back."

What significance does .00 have on value? Are figures with .01 or higher worthless? Most price guides don't differentiate. My brother thinks that getting .00 or .01 depends where in the country you live because distribution is uneven and some figures are more popular than others. Is he right?

**Chris Owen East Chicago, IN**

Chris added a P.S.: "Anger, fear, aggression...price scalping—the dark side are they." As is apparent from Chris and Charlie's letters, variation-hunting is here to stay. Actually it exists for

the original line of figures too—which would you rather have, a carded cloth or vinyl Cape Jawa?—but it has gotten a bit carried away, methinks. Chris, your brother is right about somewhat uneven distribution and some figures being more popular than others, but that isn't the reason for the number changes.

The first Hasbro/Kenner box or card has a .00 designation. Any time the packaging is changed—to correct a typographical error, to update information, to change a photo, etc.—then the number changes so the company can keep better track of the situation. Hasbro/Kenner officials are really quite mystified that some collectors consider the number changes a variation. The fact that most price guides haven't gotten around to giving various prices based on the number on the card back is an indication that relatively few people collect this way. But the ranks are growing.

### Pinball Jedi

What is the buzz on a *Star Wars: Episode I* pinball game? Word has it that it will be produced by Bally and be in their casinos before the end of the year. Can this be true? I have played the other *Star Wars* pinball games and can't wait to compare the prequel version to them. Also, I have the three original metal lunch boxes. Did they make plastic ones too?

**Joe Mayer Chicago, IL**

I can confirm that there will be a very exciting pinball game that will come out at around



TOP: New Hasbro "transitional" action figures, for 1998. BOTTOM: Star Wars and Lego fan Marc Gunderson didn't wait for next year's official Star Wars Legos to create this X-wing fighter.





I recently became aware of an **Anakin Skywalker action figure** with a **Darth Vader book** and was wondering when it is **due to go on sale** and where.

—LUIS MONTEZ JR., LAREDO, TX

the time Episode I opens next May. You'll be able to find it in a lot more places than Las Vegas casino arcades.

As for original U.S. lunchboxes, there were two different versions of the metal boxes for Star Wars, with and without character art on the sides; two for *The Empire Strikes Back*, one with photos and one with art, and one for *Jedi*. There are seven American plastic lunch boxes that I know of, if you include the ones from the *Ewoks* and *Droids* animated television series.

### Le'go my Lego!

I read in the *Wall Street Journal* a while ago that Lego had gotten the rights to produce Star Wars toys, but I haven't heard anything since. If true, this will make me very happy (and my wallet very light) since Star Wars and Lego were two of my favorite things as a child. Did I just dream this?

Joseph S. Di Salvo Cool, CA

Cool, California? Are you putting me on? Well, you're not dreaming. As reported in *Star Wars Insider* #39, Lego announced earlier this year that its first-ever license would be with Lucasfilm for both classic and prequel Star Wars toys. The classic toys will start shipping in January, and the prequel toys will be available when Episode I opens. I've seen some prototypes, and all I can say is ... Impressive, most impres-

sive! Of course, some fans haven't let the lack of special Lego sets stop them, as evidenced by this homemade X-wing fighter from Marc Gunderson of West Fargo, ND.

### Comic Relief

During the chore of spring cleaning I came across a wonderful find. Buried under stacks of books and magazines was a Star Wars daily comic strip in an old newspaper dated June 12, 1979. I was excited to find a piece of Star Wars history I didn't know I had. I understand that the strip ran for several years, so there's no hope of collecting all of the originals. But were the strips ever compiled and published as a set or in volumes?

Joel Tidwell Bessemer, AL

With a tip of the hat to Star Wars comics guru Rich Handley, who knows more about Star Wars comics than any person should know about anything, the comics—with different stories running in the daily and Sunday papers—had a five year run between March 1979 and March 1984 through the *Los Angeles Times* Syndicate. The first real compilation came in the late 1980s in a magnificent three-volume hardcover set from Russ Cochran Publishers. Now out of print, the set can still be found for about \$50 or so higher than its original \$150 cost. It includes the unedited strips of Archie Goodwin

and Al Williamson.

Much more affordable are the Dark Horse edited and colored reprints in its *Classic Star Wars: The Early Adventures* single issues and in five trade paperbacks that also include the work of Russ Manning and Brian Daley. But some of the strips have never been reprinted—or at least not yet. For a fuller account, see Rich's story in *Star Wars Galaxy Collector* #2.

### Dark Side of Texas

I'm a big fan of Star Wars (Who isn't?) and collect just about everything I can get hold of. I recently became aware of an Anakin Skywalker action figure with a Darth Vader book and was wondering when it is due to go on sale and where. I live in Laredo, where we're a month behind in getting figures and when they do get here they're usually bought by the store employees and never reach the shelves. I'm 90% sure they've been seduced by the dark side. It's a frustrating problem that I wish would be addressed by store managers.

Luis Montez Jr. Laredo, TX

I agree with you that it can be very frustrating to look for figures you know are available elsewhere, but you can't find them locally at the retail price. Believe me, it happens to all of us at times. You really should talk to the store managers—politely but firmly—and let them know that you are—or would be—a regular customer if they only had the merchandise you wanted. It might help.

As for the Star Wars Masterpiece Edition, *Anakin Skywalker: The Story of Darth Vader*, it will be published by Chronicle Books this November. It consists of a hardcover book and an exclusive 13-inch Anakin Skywalker figure, as he appears in the finale of *Return of the Jedi*. The book details how the fictional Vader was created, his "real life" story, and Vader collectibles. It was written by Daniel Wallace, Josh Ling, and some guy named Sansweet, and comes in a large trapezoidal case. Since it's a book, it will be found mainly in bookstores and not toy stores. It will be sold by the Jawa Trader, and you can place an advance order now if you have Internet access by going to the official Lucasfilm Star Wars store, [www.mosesps.com](http://www.mosesps.com). ☺

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2808, Petaluma, CA 94953-2808. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, style and length.



**No one should criticize** another person for their likes and dislikes. Everyone has a right to choose for themselves what interests them. As Leia said to Luke, "No one can choose a path for him. He must find his own."

TRACY S. WATERS Redwood City, CA

If the *Insider* was giving no information at all on the prequels, they would get complaints for that. They can't win either way! As far as I know, George Lucas has a hand in every aspect of Star Wars. He knows what he is doing. He knows the amount of information to give and what is vital to keep secret. This is a man who wouldn't even let some of the actors read the entire script—and this is the same man who would spoil everything for his fans in his own fan club magazine? Get to know your director, guys—he's brilliant!

JOHN T. BARTHOLOMEW  
Fayetteville, AR

The only "real fans" are those who simply believe. *Star Wars* isn't just magic and special effects, it is based on reality. It is the story of a minority battling against oppression, it is an insight into our lives that we must see to understand, and I think several people have just missed the train. Open your eyes, people, and put the trilogy where it really belongs: in our hearts.

K. MICHAEL FALKNER Layton, UT

I read Rebel Rumblings in Issue #39, and I couldn't believe how ignorant certain people were. I'm only 12 years old, but I still thought they were acting childish. As a Jedi, I must control my anger, and I hope they will too.

ALLISON MOSE Houston, TX

**I love Star Wars** and this *Star Wars* universe, I never read books before. I hated reading. Then one day a friend showed me *Heir to the Empire*. I thought it was pretty cool and started reading it. After that, I read more and more. I am on my 40<sup>th</sup> book now.

**JESSE CLINGER** Moapa, UT

I wish you guys would show more behind-the-scenes pictures and preliminary sketches. I don't find them giant spoilers. If anything, they pique my interest. From a new starship painting, I think, "Gee, which character will fly that? How fast does it go? Will there be whole squadrons fighting?" Each new piece of evidence you offer us provokes even more questions. The previews you offered us of the Special Edition did-



## Do the Dew

My name is Cliff Rowe and I've been a Star Wars fan all my life. I think your magazine is great. I have sent you a black and white photograph of me riding a dewback—it is one of a long series of photos of me in the Star Wars universe. I made it for a photography assignment in which we had to tell some sort of a story. In two years, I was able to complete three different stories; this picture is from the third series. I used my Kenner Star Wars figures in the photos. I hope you like it.

CLIFF ROWE British Columbia, Canada

n't ruin anything. Don't let the world of *Star Wars* fandom become a wretched hive of scum and villainy. Let's be civilized and reasonable here.

**MATTHEW ARTSON** San Francisco, CA

I am a true Star Wars fan, but there is a big world out there, and you only get one chance to explore and enjoy it, I will not waste my time with my head in the ground, thinking only of Star Wars. Your publication is obviously run by people who are devoted fans of Star Wars, and so you would never give away too much information that could spoil the experience for your many readers. Keep up the great work!

KIMBERLY BALDWIN Rockville, IN

**Stop the hate mail!** You guys are doing a great job. Don't change a thing! I would also like to thank the *Star Wars* authors for continuing the adventures of the *Star Wars* universe.

Keep it up!

CHRIS MILLER Running Sotheby's, CA

**I love your magazine!** It's awesome! But I've been worried that all this talk about "real fans" may have some new fans worried. I was a little worried at first because I found out about *Star Wars* only a year ago. I'm a fairly new fan, and I was worried I wasn't a good one. But I watched the trilogy again and came to realize I'm a great fan, and nothing anyone can say will change that. Everyone who is a fan is a good one, because I know now—there are no bad ones.

MARIE WILSON Anchorage, AK

Write to: REBEI, RUMBLE, P.O. BOX 10000, Aurora, CO 80042. Letters may be edited for clarity and space. Star Wars Insider is not responsible for unsolicited material received. Unfortunately, individual responses are not possible.

[illegible]



#### « PROFILE from p.22

example of just how important teamwork was. Bocquet recalled the time he flew back to London from Tunisia, where he had just overseen the completion of the sets for Tatooine. Upon arriving back in London to prepare the next sets, Bocquet learned that a storm in Tunisia—the region's worst in 20 years—had wiped out most of the set, which was supposed to be shot the next day.

"It was quite an interesting day, as you can imagine, having left the day before in completely pristine, ready-to-shoot conditions," recalled Bocquet. "In a way, it was almost unreal—something you've spent months over and bled over, hearing it had been destroyed and not being able to see it. It was three days later that I saw video footage showing the aftermath and I realized just how devastating it had been, but by that time, I already knew that everybody in Tunisia had worked to the core for 24 hours a day in mad heat and in mad situations and were correcting it and getting it back and ready to work."

Like so many people working on Episode I, Bocquet is a huge fan of the *Star Wars* films and cites *A New Hope* as a major influence in his design work. After receiving a Master of Design degree from England's Royal College of Art in 1979, he began his motion picture career as an art department draftsman on *The Elephant Man* and the third installment of the original *Star Wars* trilogy, *Return of the Jedi*. He was later promoted to assistant art director for the films *Return to Oz* and *Young Sherlock Holmes*, and then art director on *Empire of the Sun*, *Dangerous Liaisons*, *Erik the Viking*, and *Cry Freedom*.

As a production designer, Bocquet's credits include the feature film *Kafka* and the British television series *Yellowthread Street*, as well as two recent projects for Lucasfilm—the movie *Radioland Murders* and the TV series *Young Indiana Jones Chronicles*, for which he received one Emmy award and two nominations.

But while it is Bocquet's job to concentrate on the visual feel of each film he designs, he admitted that more important than how a film looks is how good the story is. *Star Wars* is no exception.

"I see film design as something that I can get excited about with any period or any style if the script is good," said Bocquet. "When I look for a script, or what I would hope to choose as a script, I don't look for things that are, on the surface, design-oriented. I look for a good story, and if it's a good story, it will demand good design—whether it's one room with two characters or something like *Star Wars* with a thousand characters and 50 rooms."

"I think," Bocquet continued, "that the reason *Star Wars* works so well is because, despite its visuals, despite its backgrounds, despite the excitement of it, it is basically a good story. As much as we like the visuals to be important, the film isn't going to work just looking good. It's got to work emotionally, and George understands that. That's why the films have lasted so long and there's such a following to them—they have a heart, and from what I've seen of Episode I, I think that heart is there as much as it was before, if not more." ☺

#### « UNIVERSE from p.21

drama school in his hometown of Cork in Ireland, Crowley found steady work on the Dublin theater scene and then on the London stage, including runs with the Royal National Theatre and the Royal Shakespeare Company.

He's currently appearing in London in the hit play *The Weir*, which is scheduled to arrive on Broadway in 1999. "Hopefully, some *Star Wars* fans will get to see it in New York," he said.

Crowley is also a very familiar face on British television, most recently on the hit UK series *Call Red*, and has also made the requisite appearance

in a James Bond movie (*Octopussy*), seemingly a rite of passage for all *Star Wars* supporting actors. He's also appeared in the recent British miniseries *Falling for a Dancer*, as well as the films *The Doctor and the Devils* (1985), *Son of the Pink Panther* (1993), and 1982's *Glo City*, which also featured Kenneth Colley (Admiral Piett).

Perhaps most notably, the actor appeared with *Star Wars* stalwart Sir Alec Guinness in the 1988 epic *Little Dorrit*. "My one and only scene was with Alec Guinness, who's always been a huge hero of mine," Crowley said. "He's a wonderful actor. I've been lucky to work with some amazing people. It's one of the bonuses of being in this business. You never know what's going to happen when the phone rings. It can mean you're out of work for a month, or it can take you into a *Star Wars* movie. It's part of the thrill of being an actor."

Now, over 16 years since he suited up as General Madine, Dermot Crowley is still thrilled and just a little bit in awe of his place in *Star Wars* history. "I was delighted to be a part of it, and I'm still amazed at the whole phenomenon," he marveled. "I was just landed into this extraordinary adventure." ☺

Got a favorite *Star Wars* supporting actor you'd like to see interviewed? E-mail your suggestions to Scott Chernoff in the *Star Wars Universe*: [SWUniverse@aol.com](mailto:SWUniverse@aol.com). All e-mails are read, but individual responses are unfortunately never possible due to time constraints.

## TRANSMISSION FROM RED LEADER

Recently, "In the *Star Wars Universe*" received this letter from the actor we profiled in *Insider* 38, Drewe Henley, *A New Hope*'s Red Leader.

Thank you for the copy of the *Insider* containing your excellent article about myself. It made interesting and revealing reading.

I liked the highlighting of my description of the X-wing like a "stripped down greyhound ready for action," and the other interesting thing for me reading the article was the compromise made by George Lucas regarding the interpretation of Red Leader. I think this showed in particular the sensitivity and generosity of George, which made him a very fine director.

Above all, it was most refreshing to read an article about myself which was so truthful in quoting me and was not embellished by the journalists, which so often happens. I have also received quite a few "fan" letters from people who read the article.

By the way, the only inaccuracy in the article was that I do not suffer from muscular dystrophy. I told you on the phone that I suffered from MD, so I can quite understand why you assumed that was the illness I had. In fact, I suffer from manic depression, an affliction for many actors but I am in good company, as I understand Ernest Hemingway and Sir Winston Churchill were also sufferers.

Once again, thanks.

DREWE HENLEY Devon, England





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## the last page

This striking combination of action figure photography and computer illustration was created by Ryan Brockmeyer for *JO* figure magazine. Look for the Blackaction and other action figure whimsy in upcoming issues of *JO* figure. If you've got an idea for the pages or would like to submit your own work, write to "LAST PAGE," c/o Star Wars Insider, P.O. Box 11000, Aurora, CO 80043. For submission guidelines, DO NOT SEND MATERIAL WITHOUT GETTING GUIDELINES FROM US FIRST.





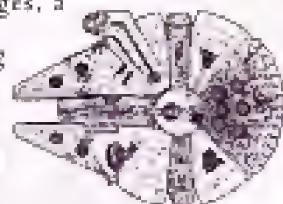
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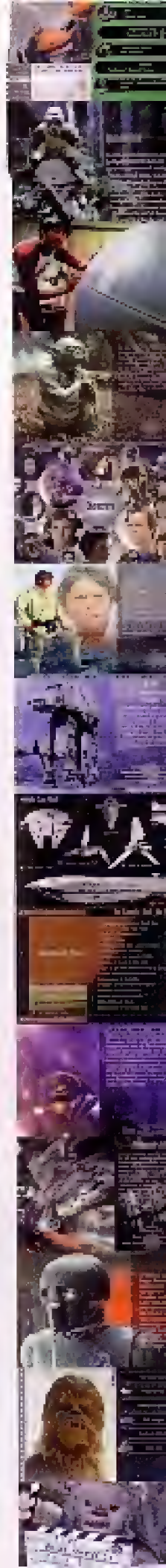
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# EPISODE II









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